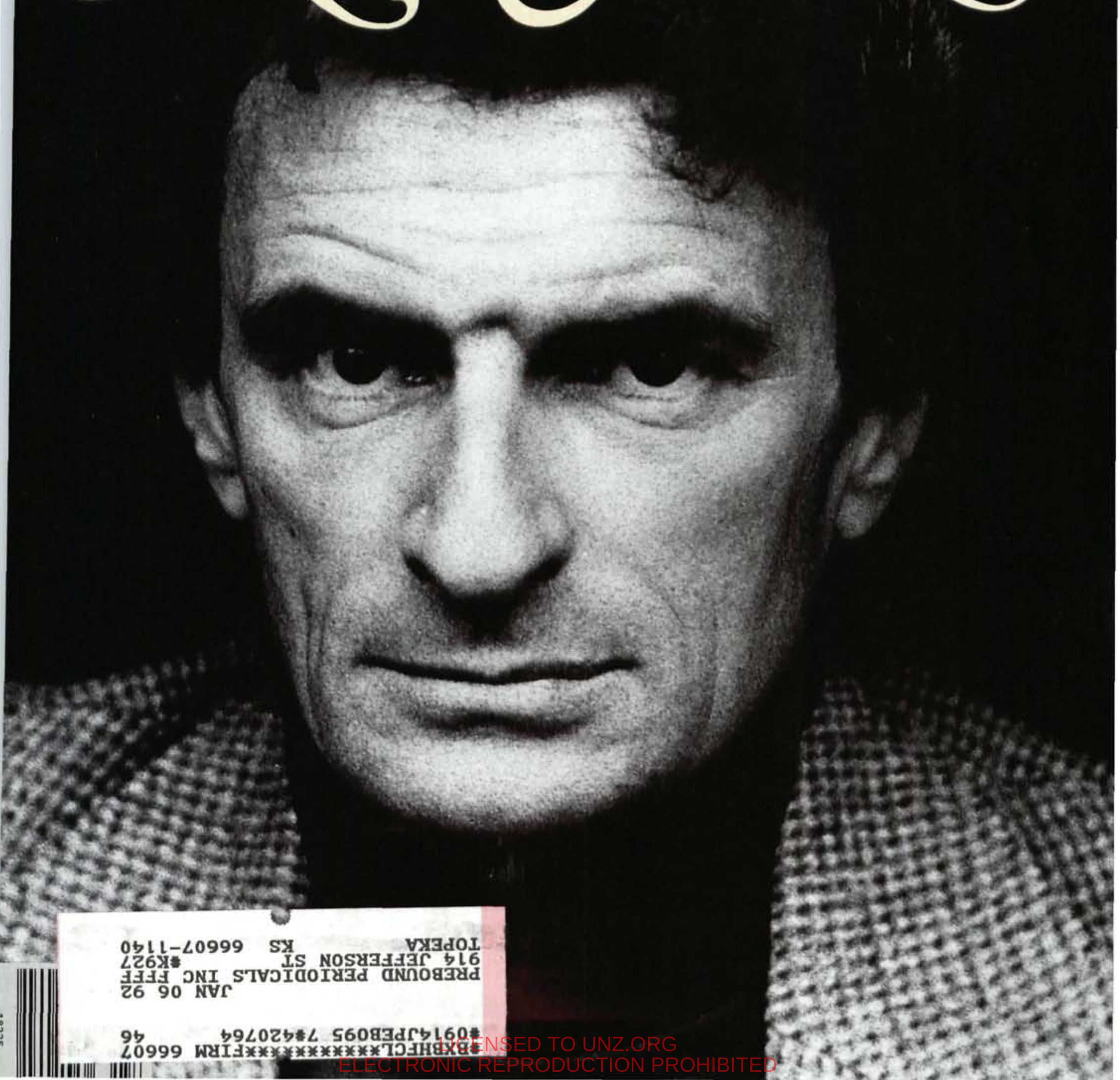
THE HAUNTED BIRD

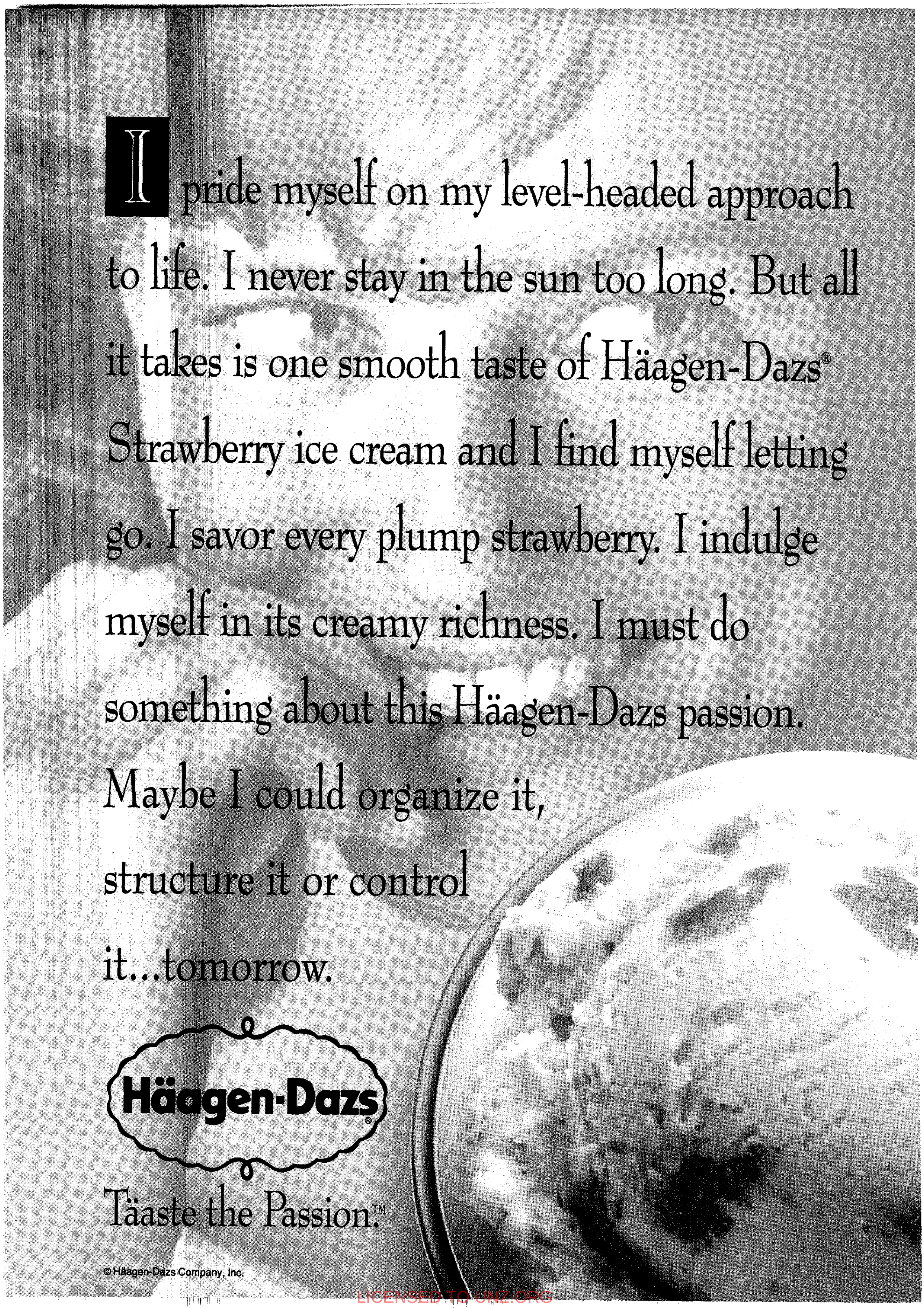
THE DEATH AND LIFE OF JERZY KOSINSKI • BY JOHN TAYLOR

$2.50 • JULY 15, 1991

NEW YORK



#0914JPEB095 7#420764 46
JAN 06 92
PREBOUND PERIODICALS INC FFFF
914 JEFFERSON ST #K927
TOPEKA KS 66607-1140



I pride myself on my level-headed approach to life. I never stay in the sun too long. But all it takes is one smooth taste of Häagen-Dazs® Strawberry ice cream and I find myself letting go. I savor every plump strawberry. I indulge myself in its creamy richness. I must do something about this Häagen-Dazs passion. Maybe I could organize it, structure it or control it...tomorrow.

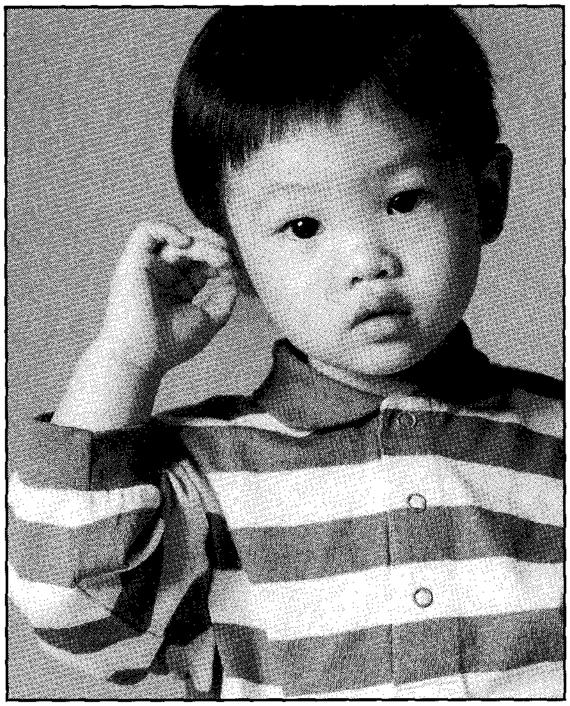
Häagen-Dazs®

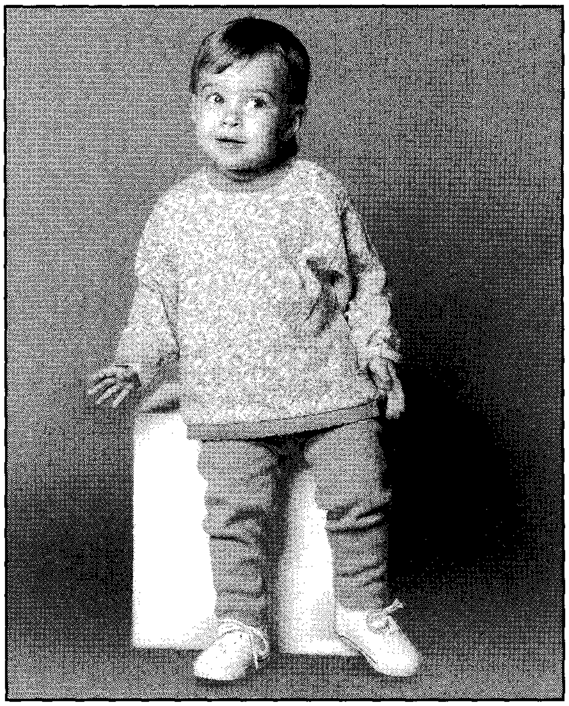
Täaste the Passion.™

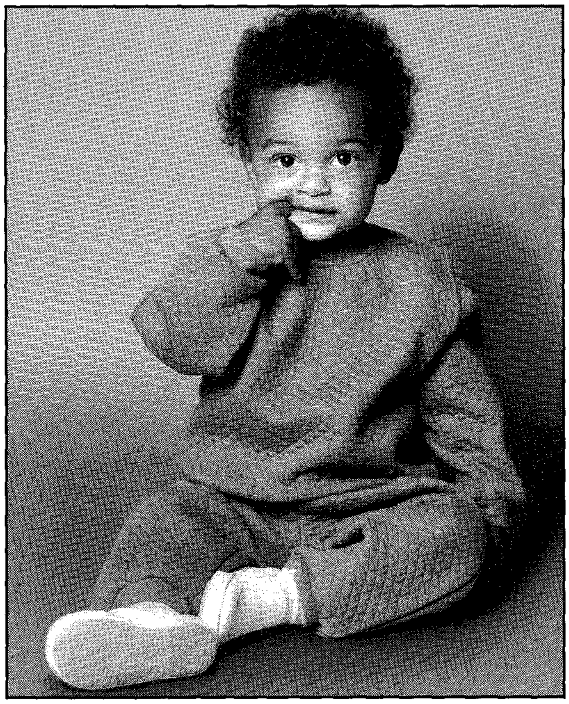
© Häagen-Dazs Company, Inc.

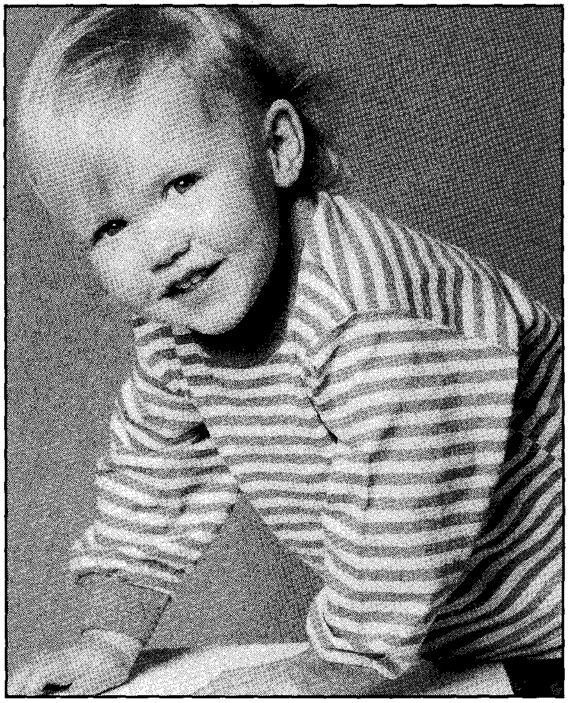
Macy Baby

A growing awareness of style





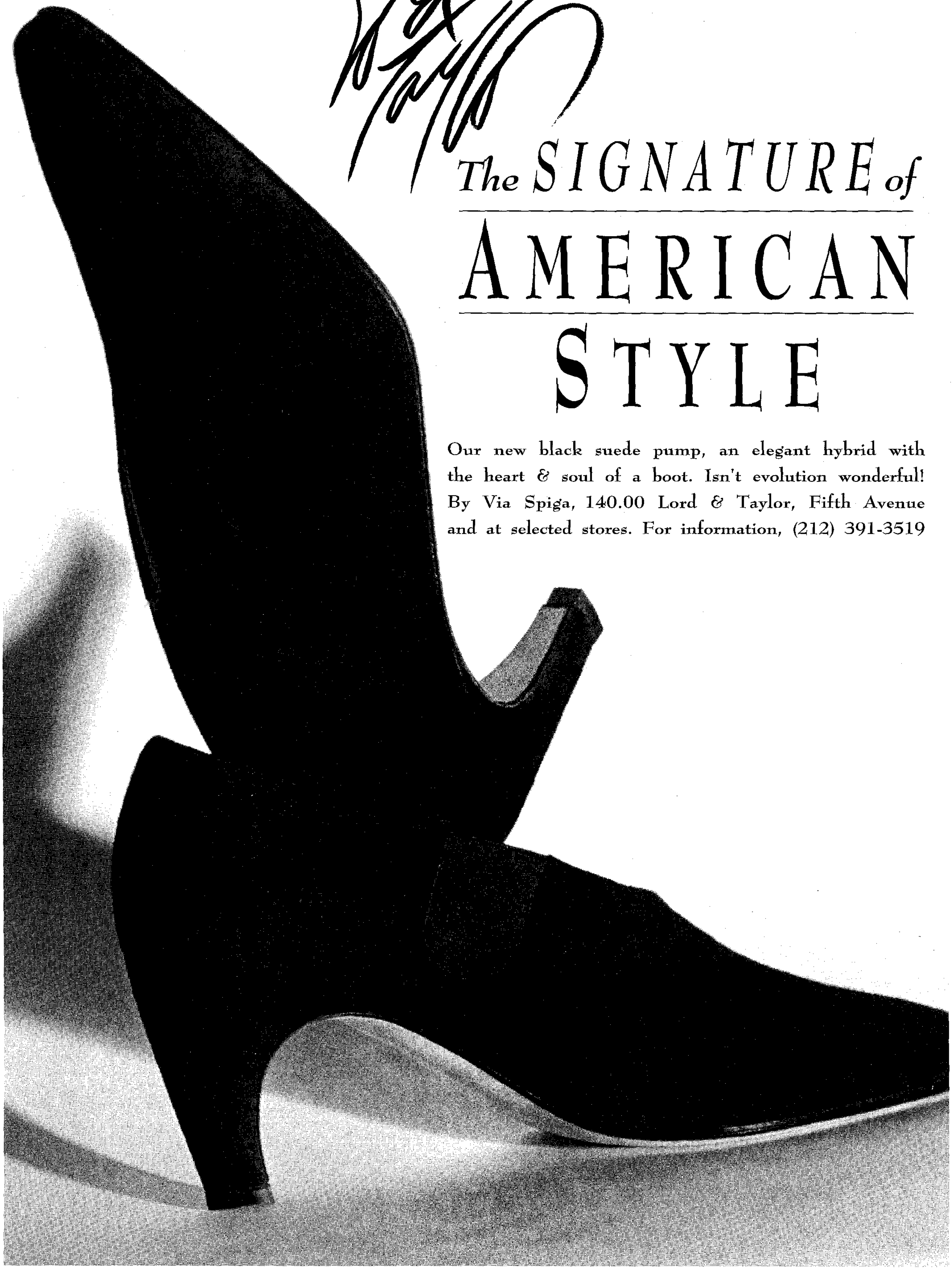




Cotton polos, cardigans, pants, leggings, jumpers and coveralls for sizes 9 to 24 months.
The Macy Baby Collection. We design it, produce it, and only our stores sell it.

macy's

On Five, Herald Square and your Macy's. Use your Macy's charge or the American Express® Card.



The SIGNATURE of AMERICAN STYLE

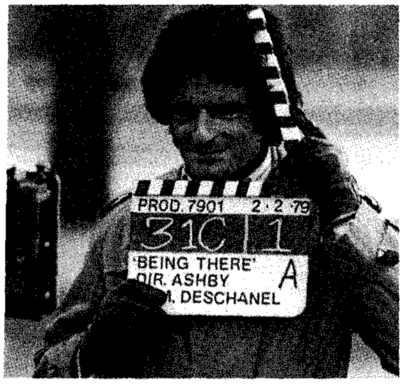
Our new black suede pump, an elegant hybrid with the heart & soul of a boot. Isn't evolution wonderful! By Via Spiga, 140.00 Lord & Taylor, Fifth Avenue and at selected stores. For information, (212) 391-3519

OL. 24, NO. 27 JULY 15, 1991

CONTENTS

24 The Haunted Bird

BY JOHN TAYLOR



Late in the evening of May 2, Jerzy Kosinski climbed into the bathtub and wrapped a plastic bag around his head. The author of *Being There* and *The Painted Bird* was a brilliant enigma; his suicide shocked the social and literary worlds. The theories behind his death mounted. Some said Kosinski was escaping his failing health. Others claimed he'd never orgotten a scathing attack in *The Village Voice*. But the ferocious toryteller, a dark master of disguise, knew what he was doing.

38 Mr. Universe

BY AIMEE LEE BALL

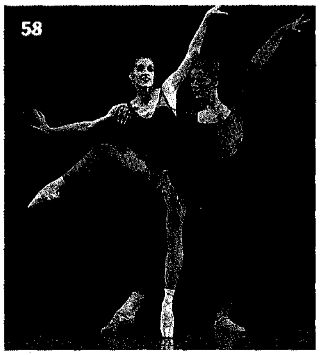
PLANET HOLLYWOOD
PLANET HOLLYWOOD

t's a Hard Rock life or Robert Earl (far ight), who owns the ntic cafés. But though hey feed him $100-nillion a year, Earl's swallowing more of West 57th. The Brit's newest glitz machine, Planet Hollywood, spins in September. Funded by Arnold, Bruce, and other stars, Hollywood's a restaurant–cum–back lot. Get in line.

44 Hot Tickets

BY BERNICE KANNER

With all the glamour of public service, Bernice Kanner slipped on gabardine pants, a natty hat, and gloves. And she was off: hunting your double-, triple-, and selfishly parked cars. A temp traffic agent, Kanner cracked the Department of Transportation's Flying Squad—Green Berets on wheels. She was pelted with insults and excuses.



DEPARTMENTS

8
THE CITY POLITIC
By Joe Klein
The fallout from the great budget dance.

11
THE BOTTOM LINE
By Christopher Byron
The Time Warner "rights" deal: flimflam or windfall?

13
ON MADISON AVENUE
By Bernice Kanner
Once hot, now not, O&M clings to American Express.

19
FUN CITY
By David Blum
A noted therapist reveals the private fears of public figures.

59
CHILDREN
By Barbara Ensor
You can still find a decent summer program for the kids.

61
JAUNTS
By Nancy Lyon
A funny thing happened on the way to Montreal.

THE ARTS

50
MOVIES
By David Denby
Metal and mettle: banking $90-million on *Terminator 2.*

52
MUSIC
By Peter G. Davis
For its first visit in sixteen years, the Bolshoi brought a decidedly mixed bag.

54
THEATER
By John Simon
Despite some pearly whites, *Lips Together, Teeth Apart* grinds on for three acts.

58
DANCE
By Tobi Tobias
The flesh is brilliant but the spirit dimmed at City Ballet. Where is the phoenix in *Ash*?

59

MISCELLANY

Letters 5
Intelligencer, *by Jeannette Walls* 7
Fast Track 20
Mr. Peepers's Nights 21
Hot Line, *by Ruth Gilbert* 23
Best Bets, *by Corky Pollan* 49
Sales & Bargains, *by Leonore Fleischer* 63
***Cue* Listings** 64
***New York* Competition,** *by Mary Ann Madden* 108
London *Times* Crossword 110
***Cue* Crossword,** *by Maura B. Jacobson* 110
Classified
  Town and Country Properties 97
  Entertaining 99
  Strictly Personals 103

Cover: Photograph by Scientia.

JULY 15, 1991—VOL. 24, NO. 27. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the first two weeks of July and the last two weeks of December) by K-III Magazine Corporation, 755 Second Avenue, New York, New York 10017-5998. **Copyright © 1991 by K-III Magazine Corporation. All rights reserved.** Reproduction without permission is strictly prohibited. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212- 880-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $39.98. **For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.**

Photographs: center left, Greg Gorman; bottom left, Ed Quinn; center top, Paul Kolnik. Illustration by Julia Gorton.

JOAN & DAVID

SALE

the shoes the boots the belts the bags the clothing

new york 816 madison avenue new york 104 fifth avenue
southampton 41 jobs lane short hills the mall
boston copley place boston chestnut hill
chevy chase pavillion atlanta lenox mall
condado avenida condado cleveland tower city
dallas tootsies dallas north park houston galleria
houston tootsies denver cherry creek
seattle pacific first center
san francisco one union square los angeles century city
costa mesa south coast plaza london harvey nichols
paris 6 rue faubourg st. honore montreal ogilvy
toronto hazelton lanes

and lucky sizes hedges lane amagansett
and in the barn 41½ jobs lane

NEW YORK

Editor and President
Edward Kosner

Managing Editor
Laurie Jones

Design Director
Robert Best

Assistant Managing Editors
Tony Fuller, Peter Herbst

Executive Editor
Deborah Harkins
Senior Editors
Bernice Kanner, Quita McMath, Tom Prince
Joyce Rubin (Copy), Richard David Story
Photography Director
Jordan Schaps
Contributing Editors
Martha Baker, Julie Baumgold, Alexis Bespaloff
Marilyn Bethany, Peter Blauner, David Blum
Christopher Byron, Barbara Costikyan, Michael Daly
Peter G. Davis, Andrew Decker, David Denby, Edwin Diamond
Gael Greene, Michael Gross, Pete Hamill
Phoebe Hoban, Maura B. Jacobson, Jeanie Kasindorf
Joe Klein, Rhoda Koenig, Kay Larson, John Leonard
Mary Ann Madden, Celia McGee, Patricia Morrisroe
Nicholas Pileggi, Corky Pollan, Eric Pooley, Dinah Prince
Tony Schwartz, John Simon, Dinitia Smith, Michael Stone
Janice Hopkins Tanne, John Taylor, Tobi Tobias
Jeannette Walls, Lally Weymouth, Carter Wiseman, Linda Wolf
Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Nancy Angiello, Gillian Duffy**
Bob Ickes, Melissa Morgan, Edith Newhall
John Degen Pener, Christopher Smith
Assistant Editors: **Phoebe Eaton, Claire Perrault**
Assistant to the Editor: **Fran Kessler**
Editorial Assistants
Elizabeth Allen, Eileen Clarke, Stephen Dubner
Gia Kourlas, Rebecca Mead, Kate O'Hara
Robert Patronite, Robin Raisfeld, Alex Williams

Art Director
Syndi C. Becker
Art Production Manager: **Eugene Tooman**
Associate Art Directors: **Kathryn Del Vecchio, Flamur Tonuzi**
Assistant Art Production Manager: **Barbaralynn Altorfer**
Art Staff: **Steven Davis**
Administrative Assistant: **Leah Weston**

Picture Editor
Susan Vermazen
Associate Picture Editor: **Margery Goldberg**
Picture Assistant: **Suzanne Cheruk**

Operations Director
David White
Assistant Operations Director: **Matthew McCann Fenton**
Operations Assistant: **Martha E. Bula Torres**

Publisher
Janice Grossman

Advertising Director
Beth Fuchs Brenner
Advertising Manager: **Betsy Cronen**
International Travel Director: **Jacqueline Johnson**
Food and Beverage Advertising Manager: **Judith R. Fields**
National Automotive Manager: **Deanna Brown**
Entertainment and Retail Manager: **Alan Katz**
Sales Representatives
Laura Henschel, Mitchell Kreuch, Sandra Mitchell
Mary Reckenbeil, Andrew Reed, Jill Seelig, Sarah Vaden
Staff: **Patti Barteski, Barbara Cottrell, Sasha Harvey, Lisa Marino**
Sharon Marlowe, Kimberly Styler, Nina Tiger, Amy van den Broel
Advertising Coordinators: **Eleanor Bedosky, Sharon Y. Quinn**
Chicago Manager: **Nancy Lewis, 312-222-5600**
Detroit Manager: **Jeff Hannigan, 313-353-2537**
California: **SD Media, 213-551-1067**
Atlanta and Florida: **Quenzer Stites, 404-491-1419**
France: **Marilyn Winters** Canada: **Victor Brown Associates**
Italy: **Carla Villa** Mexico: **Towmar** Texas: **Susan Tierney**

Marketing Director
Susan Breslow
Promotion Art Manager: **Laurie Berger**
Managing Editor: **Allan Horing**
Merchandising Manager: **Stefanie Hirsch**
Staff: **Amy Asch, John F. Kempa, Brenda Lee, Elizabeth M. Sachs**

Research Director
Mary Beth Petsky
Research Manager: **Eileen Ronan**
Research Analyst: **Karen Norberg**

Group Classified Director
Martha Sturgeon
Department Manager: **Teresa Taylor**
Sales and Marketing Manager: **John Miceli**
Production Manager: **Manuel Gomes**
Sales Representatives: **Mark Bristow, Kendra Callahan, Cynthia Cor**
Michelle Miller, Christina Post, Wendy Pusey, Denise Sisto
Staff: **Theresa Bunce, Denise Fowler, Joseph Sicurella, Greta Turke**

Associate Circulation Director: **Craig Reynolds**
Subscription Promotion Director: **Amy V. Lem**
Planning Director: **Charles Lung**
Managers: **Iris S. Blumenthal, Adrian Markoski, John Passalacqua**
Special Projects Manager: **Arthur McKinley**

Director of Finance
Jeffrey M. Arbeit
Controller: **Mark Schulman**
Assistant Controller: **Carmine Tiero**
Accountants: **Sandra Birchenough, Ingrid Hayden**
Staff: **Patricia Adiletta, Antoinette Brody, Barbara Broughman**
Dorothy Heckmann, Robin Rosenblatt, Patricia Smith, Dahlia Thoma
Deborah L. Toney

Production Director
David Byars
Production Manager: **Carl E. Ward Jr.**
Associate Production Manager: **Ann Kennedy**
Staff: **John Duffy, Frances Hyland**

Office Services Manager: **Mary Ann McCarthy**
Information Services Manager: **Valerie Taylor**
Staff: **Paul Abrams, Esther Gillyard, Priscilla Hood**
Catherine Jones, John Mabra, Rodney Madden, Joseph Markfelder
George Pogue, Virginia Spraggins, Ricardo Velez

K-III Magazines
Chairman and Acting President: **William F. Reilly** Vice-Chairman: **Charles**
McCurdy Vice-Chairman: **Beverly C. Chell** Executive Vice-President: **Richa**
R. Hawkes Vice-President, Finance: **Curtis A. Thompson** Vice-President,
Assistant Treasurer: **Douglas P. Miscoll** Vice-President, Subscriptions: **Bria**
T. Beckwith Vice-President, Manufacturing: **Edward J. Egan** Director, Grou
Sales: **Nan L. Elmore** Research Director: **Ken Meltsner**

LETTERS

House Calls

S A COMMISSIONER AND CONSUMER WHO IS hiring subcontractors for his own home improvement, I enjoyed your helpful piece on enovation ["The Big Fix," by Stephen M. Pollan and Mark Levine, June 10]. Howevr, the biggest tip of all was somehow omitted: Hire only a licensed contractor. Alhough all home-improvement contractors must get a license if they work in New York City, nearly two thirds fail to do so. If conumers are defrauded by a licensed contracor, they are entitled to a hearing at the Department of Consumer Affairs. If the contractor fails to pay the awarded restituion, the consumer can get up to $20,000 from the Department's Home Improvement Trust Fund. By the way, two of the contractors featured in the article—Cardinal Properties and Peter Devine Remodelng and Design—are not licensed to perform such work in this city.

Mark Green
Consumer-affairs commissioner
Manhattan

YOUR RECENT ARTICLE ABOUT RENOVATION n the city quotes the axiom that a job will take twice as long and cost twice as much as the original estimate. From experience, I might add the more appropriate axiom that when it comes to renovation, you get what you pay for. Let's set the record straight. Sydney Carton lied to his co-op board by telling it that he was purchasing the apartment for a relative—never mentioning the plan to connect the two apartments. Your article implies that he should blame all the charlatans in the renovation business who are out to rip off the consumer. The people to blame are those who try to get something for nothing. All too often, people skip past the pages of specifications in their estimates to criticize the bottom line. The reality of the high cost should make one rethink extravagances, like having all the bathroom fixtures gold-plated. Instead, what is often rethought is where to get it all done—cheaper—and that's how a renovation horror story begins.

Joseph Keyser
Renovation supervisor
Arthur H. Jussel, Inc.
Manhattan

YOUR RENOVATION PRIMER WAS RIGHT-ON! I've been involved in a home-improvement company for more than eleven years, and the tips you offered readers echo my advice to prospective clients: A properly planned project—although initially more costly—will ultimately be both cost-effective and rewarding.

David Ditkowich
Joyce Contracting, Inc.
Brooklyn

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Movable Feasts

IT'S ALWAYS A BOOST WHEN MAYOR DINKINS attends our fund-raisers, and though he wasn't able to make it to the James Beard tribute, we are more than gratified by his personal involvement and by his administration's financial backing ["Intelligencer: Dinkins Ducks Citymeals Shindig," June 24]. For three years, he was the only borough president we asked for discretionary funds who consistently came through. His Valentine's Day mailing asking city employees to support Citymeals-on-Wheels brought us hundreds of new supporters. He has opened Gracie Mansion to our raffle winners and has personally delivered meals to focus attention on our work. And last year, he sent a personal check to join our Meal Trust, an honor roll of citizens who have committed themselves to feeding two homebound neighbors weekend and holiday meals for a year. It is only because the city provides us with administrative support that we can honor our pledge that every dollar raised goes toward the delivery of meals.

Gael Greene
Chairman
Citymeals-on-Wheels
Manhattan

Roasted Chestnut

CHRISTOPHER BYRON'S ARTICLE "WHERE Have You Gone, Roger Maris?" [June 10] was enjoyable and thought-provoking. I would especially like to thank Congressman Schumer for his memory of clothes-pinning baseball cards to bicycle spokes—I had completely forgotten about this custom, which speaks volumes about the changes that have taken place in the past 30 years. It is hard to imagine today's youngsters thinking that something so simple and inexpensive could be so "cool." As a city employee, however, I take exception to Byron's statement that "roughly one out of every ten people now holding down a job in the city is drawing a salary paid by the other nine." It reminds me of that chestnut people are fond of repeating to government workers: "I'm a taxpayer. I pay your salary." Well, using that same logic, I must pay my own salary, because I can assure you that each and every one of *my* paychecks contains hefty deductions for city, state, and federal taxes.

Charles Kloth
Manhattan

The Blame Game

"DON'T BLAME ME!" WAS AN EXTREMELY interesting and well-written article [by John Taylor, June 3]. However, it's not exactly "the hot new way of thinking." I refer you to Genesis 3:13—"Then the Lord God said to the woman, 'What is this that you have done?' The woman said, 'The serpent beguiled me, and I ate.' "

Christine Nietfeld
La Jolla, Calif.

I ENJOYED JOHN TAYLOR'S STORY ON VICtims. By the way, I got a paper cut while reading it. You'll be hearing from my lawyer.

Al Gelders
The Bronx

Dropping Anchors

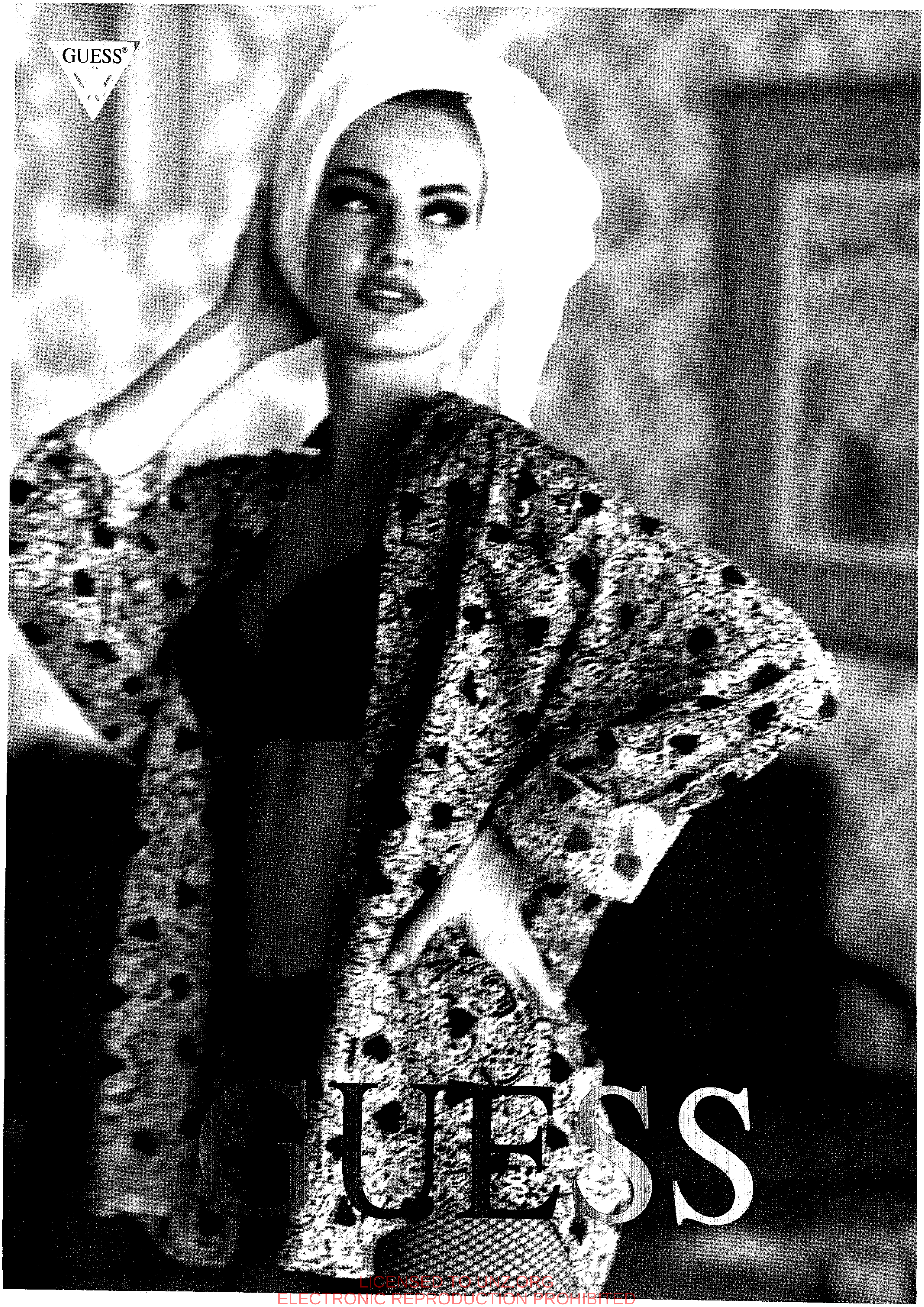
EDWIN DIAMOND'S PIECE ON THE PLIGHT OF aging anchorwomen ["Media: New-Girl Network," June 10] raises the question "Why are television newsreaders so outrageously well paid?" An average university professor earns no more than $100,000 a year; an average university president, no more than $150,000. Even salaries at this range would be generous enough for an anchorwoman. As far as viewers are concerned, what is the difference between Kaity Tong and her replacement? They are both competent newsreaders, both pleasant to look at. Since these replacements are usually younger and prettier—everything else being equal—TV-station general managers are making good business sense by replacing older anchors. The million-dollar salaries of Rather, Jennings, Brokaw, Sawyer, and Chung should also be cut considerably. Though I am a Chinese-American, I don't need to watch news read by a Chinese face that's worth $750,000. And I certainly don't believe that Kaity Tong's ethnic background is the reason for her being replaced.

Timothy Tung
Manhattan

Eggo Trip

FOR BETTER OR WORSE, THE FILM *Bloodsport* that was shown in theaters nationwide is the original director's cut—mine ["Hollywood's New Action Toys," by John Taylor, April 1]. As for that Belgian waffle known as Jean-Claude Van Damme: The only thing he "cut and cut and cut" were the throats of those of us who contributed to the beginning of his career. It's just another Hollywood story, rich in self-serving fantasy.

Newt Arnold
Jonevan Productions, Inc.
Encino, Calif.

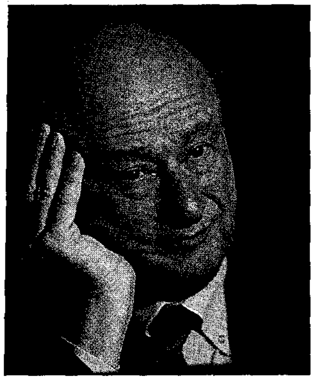

GUESS®
GUESS

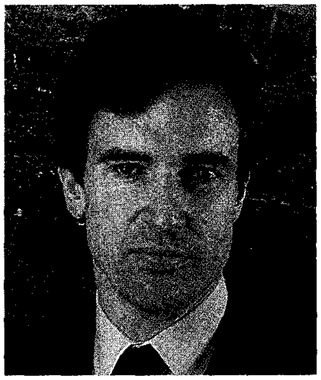
NEW YORK

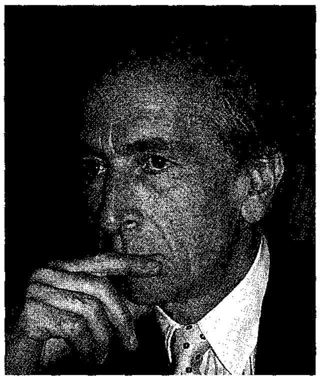
INTELLIGENCER

BY JEANNETTE WALLS

PUB SNUB...FAZING CAPTAIN KIRK...*ARRIVEDERCI,* DOUBLEDAY...COVERAGE GIRL?


ED KOCH


KIRK VARNEDOE


GAY TALESE

CHRISTIE BRINKLEY

I, KOCH—PART V: MAN OF MANY WORDS

Former mayor Ed Koch is working on another book, but publishing houses have not exactly been quick to snap it up.

Koch's agent, Robert Gottlieb, began shopping around a proposal for a fifth book back in April. At least three publishers, including Simon & Schuster, which had the right of first refusal, have turned it down. Tentatively titled *Citizen Koch,* the book starts with Koch's firing from WCBS–TV's *Sunday Edition* last February—the result, Koch says, of his controversial opinions.

"[The book is] Koch mouthing off on all the things he couldn't put in his first books and couldn't say on WCBS," says one publishing insider. "It's a real New York–oriented book, and even New Yorkers aren't that interested anymore. I yawned." Koch's first book, *Mayor,* became a best-seller, but his most recent one, *All the Best,* was considered largely a disappointment.

Gottlieb says he has "a very substantial offer" for the book, but he declines to say from whom.

VARNEDOE LOSING SOME OF HIS VARNISH?

Kirk Varnedoe's foes are gathering force at the Museum of Modern Art. The director of MOMA's Department of Painting and Sculpture since 1988 has come under increasing attack from inside and outside the museum lately, art-world sources say.

Critics describe him as "high-handed" and "abrupt." Among his defenders, however, is MOMA director Richard Oldenberg: "This sounds like petty sniping. We feel very lucky to have him." And Donald Marron, president of the museum's board of trustees, says, "We think Kirk is a terrific addition to the staff." But one source says several board members have privately hinted that they wouldn't miss Varnedoe. A very well placed insider adds, "Many people there are unhappy with him and have used the mixed reviews from 'High & Low' [Varnedoe's first big show] to launch an internal assault." Says Varnedoe, "Basically, I feel I have a good relationship with the staff. . . . At any complex institution, there are bound to be a variety of opinions."

GAY TALESE DITCHES D'BLEDAY FOR KNOPF

Gay Talese has jumped ship. The author of *Thy Neighbor's Wife* has left his publisher, Doubleday, and has signed a three-book contract with Alfred A. Knopf. The first book to be published under the terms of the deal, which one insider says "pays Talese a fortune," will be a 1,000-page manuscript that the writer has worked on for nearly a decade. "Some people who have seen it have described it as the Italian *Roots,*" says Talese, who adds that the book, due early next year, may be the first in a trilogy.

Talese says he didn't switch houses because of unhappiness with Doubleday, where his wife, Nan Talese, has an imprint. "I wanted to avoid a possible conflict of interest," he says. "My wife sits in on many meetings. It would have been awkward for everyone."

HAVE A SEAT (IF YOU CAN FIND ONE)

Developers are finding that they don't have to be as civic-minded as they thought. Builders were allowed to add extra stories if they allotted room for a "public space." But recently, the chairs and tables at some of those areas have been disappearing.

When he discovered that furniture was missing from Le Parker Meridien's plaza on 57th Street between Sixth and Seventh Avenues, David Perrin, who works in the neighborhood, was told that the hotel's patrons were offended by the homeless people who used them. He complained to the city Department of Buildings, which told him that "the chairs and tables are not required." Says Perrin, "What's the point of a public space if people can't sit there?" A spokeswoman for Le Parker Meridien wouldn't comment on why the chairs and tables were removed.

CNN'S (CHRISTIE) BRINKLEY REPORT

Christie Brinkley is remodeling herself. The cover girl and wife of singer Billy Joel is in talks with Cable News Network about becoming a fashion reporter.

"She might get her own show," says the source. Brinkley's agent confirms that his client is talking with CNN, and adds that she has signed a new deal with Cover Girl cosmetics. "It wouldn't be a career change," he says, "just an extension."

ASSOCIATE EDITOR: DEGEN PENER

Photographs: left to right, John Chiasson/Gamma-Liaison, Don Hamerman; Adam Scull/Globe Photos; Judie Burstein/Photoreporters.

The City Politic/Joe Klein

THE NEVER-ENDING STORY

A WING AND A PRAYER: *(left to right) Cuomo, Forsythe, Dinkins.*

THE BUDGET FOLLIES

THERE IS, INEVITABLY, A BLOWSY, BLEARY-eyed euphoria at the end of every New York budget negotiation. The pols show up at City Hall or Gracie Mansion in mufti, lumpily stuffed into Bermuda shorts and knit shirts (or making a jaunty fashion statement, as Deputy Mayor Bill Lynch did this time—a safari suit and "Looney Tunes" cap). The sartorial informality is insidious; soon, all sorts of barriers are falling. Meetings are held in odd places. One year, if memory serves, Queens borough president Donald Manes and Council President Carol Bellamy haggled well past midnight in a Gracie Mansion bedroom; this time, a deal was cut on a park bench near City Hall.

Whatever, wherever: Insurmountable obstacles melt away. Numbers are crunched, stretched, eluded, fudged. The exhilarating camaraderie of compromise takes hold. This year, given the size of the problem and the yawning differences between the mayor and Council Speaker Peter Vallone, the clichés governing the attraction of opposites seemed particularly apt. The mayor could, perhaps, be forgiven for mistaking the euphoria for the results: "This is a victory for all New Yorkers," he said, announcing an agreement late Sunday, the last of June.

Some victory. Even if it weren't so precariously balanced, so likely to slip into deficit before too long, this would be a disastrous budget for the city. The $735-million in additional taxes (on top of an added billion last year) will send more businesses and taxpayers fleeing. Worse—much worse—the budget lines that melted away in the soft, waning hours of fiscal 1991 contained $1.6 billion in service cuts. No one knows what effects these will have on the city; some were just flat, mindless, impersonal percentage cuts—budget balancing on a wing and a prayer. Late slices from the City Planning department may make it near impossible for builders to get zoning variances, costing the city untold millions in new property taxes; late slashes in the corporation counsel's department may make it harder for the city to defend itself in lawsuits, costing millions in legal settlements. No one knows.

Worse—much worse—will be the human toll, especially on the poor. A late handout from the city's Health and Hospitals Corporation (admittedly, not an unimpeachable source) contended that the cuts would eliminate "Specialty Pediatric Clinics," which treat children with "cancer, genetic abnormalities," and also a day-care center for children with AIDS in the Bronx, and specialty clinics treating people with diabetes, hypertension, gastrointestinal and cardiological problems, sickle-cell anemia, degenerative spinal and other orthopedic diseases. And on and on. The loss of day-care programs, of after-school and recreational programs, the evisceration of the Parks and Sanitation departments, all will become painfully apparent in the coming weeks.

Some of this was inevitable. The local economy is in deep swoon. The modern urban plagues—crack, AIDS, family disintegration—have sent the cost of socia welfare through the roof. But the essentia sloppiness and ineptitude of the Dinkins administration, plus some basic miscalculations, have made the cuts harder, and more heartless, than was necessary. "They turned a crisis into a disaster," said one union leader.

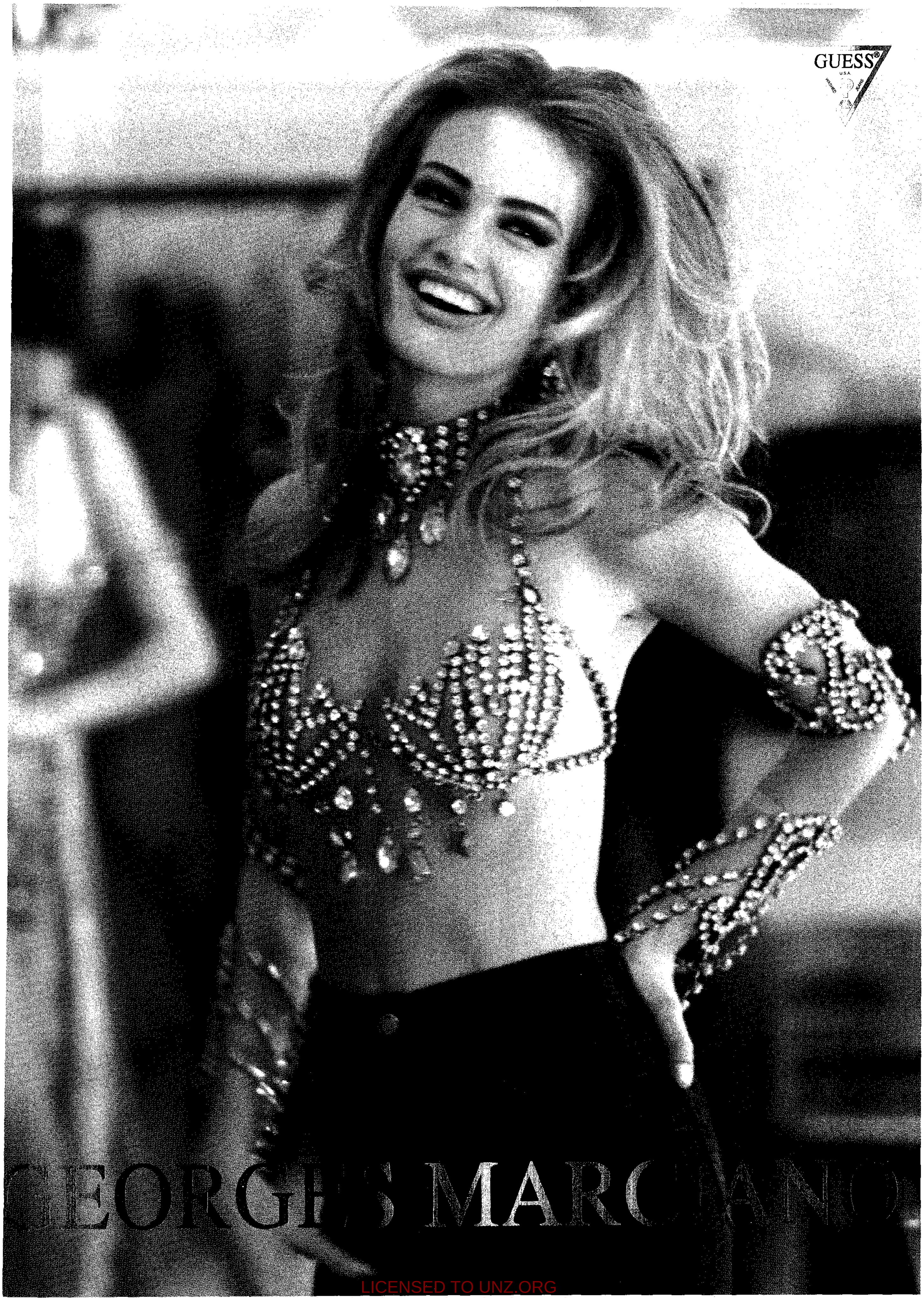
Dinkins's biggest mistake was the decision to proceed with this budget as if it were any other, to assume the cuts he made in social-service programs would be temporary, that they'd be restored by labor concessions—or when the local economy revived, "as it always does," as he's said on numerous occasions. There are two problems with this: First, there is no guarantee the economy will soon return to where it was during the Yuppie Boom (and substantial evidence it won't, given the decentralization possible in the Information Age). Second, even if the economy did come back all the way, there would still be significant budget deficits because of the ever-increasing costs of government. The Citizens Budget Commission projects deficits of $13.3 billion over the next three years, *if the economy revives.*

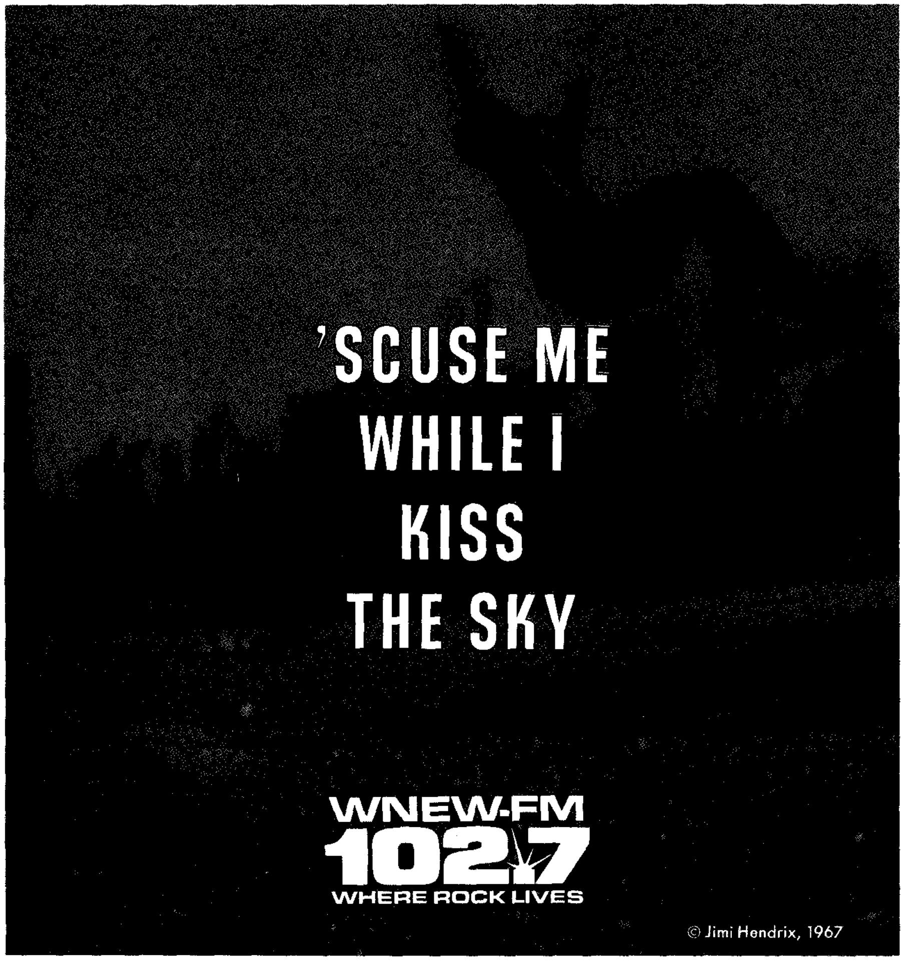
And a third problem: Even if the municipal welfare state could be plausibly funded, there is scant evidence that—as currently constituted—it could successfully educate the children, house the homeless, or lift the poor (or even do simple things, like maintain the bridges). New York's public institutions are corroded, anachronistic. Even without a budget "crisis," they needed an airing-out.

"We are not the only city with serious fiscal problems," Council President Andrew Stein said, convening a recent hearing on the restructuring of services in other cities. "All across America . . . municipal governments are finding ways to deliver better services and save money through new competitive models. Not New York City, though. . . . Here it seems change, even for the better, is thought to be too risky. Instead of delivering services based on competition and consumer choice, we are choosing not to deliver them at all."

The mayor's reaction was to ridicule both Stein's less than essential office—fair point—and his hearing (not at all fair: Witnesses included the Democratic nominee for mayor of Philadelphia and former Newark mayor Kenneth Gibson, who talked about specific program innovations). But Dinkins may not be able to be so cavalier about municipal *perestroika* much longer: The governor sent a clear, if subtle, signal last week that he was losing

Photograph by Rick Maiman/Sygma.


GUESS®
U.S.A.
GEORGES MARCIANO



#2 IN A SERIES

Cosmetic Surgery Explained:

When to Have It Done

AGE IS NOT THE DETERMINING FACTOR

People are always asking me, "How old should I be before I consider plastic surgery?" The answer is: when you feel you need it, and your doctor can assure you of a significant improvement.

EYE LIFTS

In some cases, eyelids are the first thing needing attention. Extra skin on the upper lids and puffiness below the eyes is common. Often, having your eyes done is your introduction to cosmetic surgery.

40 SOMETHING

In your forties, gravity takes its toll. Your face may become a bit lax. Creases begin. You lose the definition of the jawline. Surgery may make a big difference in your appearance.

LATER LIFE SURGERY

Others don't need cosmetic correction until their 50's or 60's. It's largely a factor of genetics and bone structure. I've had patients in their 70's and 80's. It's never too late to feel better about how you look.

COME IN FOR A FREE CONSULTATION

Only your surgeon can determine when or whether you'll benefit from cosmetic surgery. That's why I do not charge a consulting fee to people who are considering having it done. Call me at **(212) 832-0770** or come in: **737 Park Avenue, New York, NY 10021.**

James J. Reardon, M.D. James J. Reardon M D

patience with the city's Never-Ending Story.

Well, maybe not so clear: At a meeting of the Financial Control Board—the state group that monitors city finances and can take control of the books if the numbers get out of hand—Cuomo announced that he was sending state budget director Dall Forsythe into the breach, to investigate the city's business and come up with a restructuring program. So what, you say? Not much, perhaps . . . or, then again, maybe a gubernatorial foot in the city's financial door.

Beneath the rhetoric—both the mayor and the governor used the word *restructure* so often last week that it probably should be sent back to the boilerplate factory for retooling—there is evidence of an evolving high-stakes wrangle between Albany and City Hall.

The governor, who may or may not be running for president, dreads the prospect of a continuing city budget disaster, a chaos of cutting and pasting as the numbers slip (as they have for the past two years). He wants a megadeal, a multiyear budget-balancing program that involves deficit financing to ease the short-term pain and serious, ah, restructuring to create fiscal balance in the long run, a deal that would take New York City's budget off the front burner (and the front pages). The trouble is, there can't be deficit financing without the Financial Control Board's taking over the city's books—and the mayor is adamantly opposed to that.

David Dinkins, it now seems clear, will do *anything*—even inflict drastic pain on the people who elected him—to avoid a Control Board takeover, which he (rather melodramatically) sees as de facto impeachment. When he says he favors "restructuring," Dinkins means the state should pay for things like Medicaid (a real possibility if the city yields some taxing authority—like the local income tax—in return). But the mayor opposes radical *perestroika,* the privatizing of some city services and a drastic reduction in the power of organized labor.

Cuomo's hope is that Forsythe—working with Dinkins's people—will come up with an attractive enough "restructuring" package that the mayor will be seduced into accepting the Financial Control Board. "If the mayor got smart," said a source close to the governor, "he'd say, 'This is an instrument of government that I can exploit' and invite the board in."

Sure he would. More likely, other budget experts predict, the city's numbers will be so out of whack by October that the mayor will be forced to make more disastrous cuts—or the Financial Control Board will invite itself in and implement the Forsythe package. Either way, the Never-Ending Story has at least three more months to run before the government is put out of our misery. ■

The Bottom Line/Christopher Byron

TIME TO BUY?

ROSS'S 'RIGHTS' DEAL

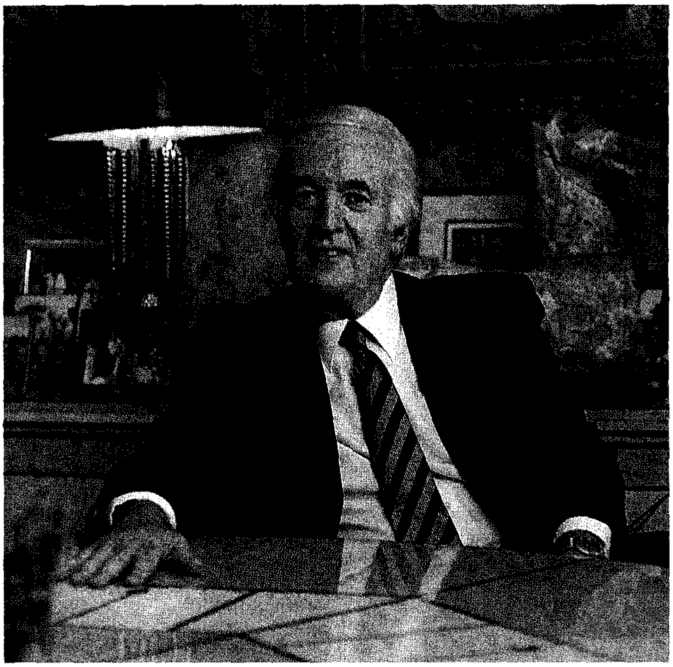
'S BEEN NEARLY A MONTH NOW SINCE THE olks at Time Warner, Inc., unfurled their 4.5-million-share stock offering, and no ne has had a kind word to say about the eal. But the bad-mouthing by Wall Street ros may in fact be inspired by what looks ke a classic "prisoner's dilemma" situaion, recalling the police interrogation echnique of separating suspects for quesioning—leaving each to wonder whether he other may have already struck a deal n return for ratting on his friend.

In the case of Time Warner, a form of risoner's dilemma may well have develped on Wall Street, where Time Varner's stock has dropped more than 20 ercent in recent weeks as institutional inestors struggle to second-guess the intenions of one another in the rights offering. f so, small investors willing to take a flier n these shares could find a juicy shorterm-profit opportunity.

In one sense, it's hard to have much onfidence in management that spurns a 200-a-share buy-out bid, claiming the ompany is actually worth $250 a share—nly to turn around two years later and rot out a stock offering carrying a maxinum price of no more than $105 a share. So it's understandable why investors are arping about having been mugged. Says Larz Anderson of Baron Capital Corporaion, a critic of Time Warner's "me first" management style, "There's no question about it—this is a company in which the shareholders come last. Why invest in a situation like that?"

And those sky-high fees being offered to a handful of Wall Street firms, including Salomon Brothers, Merrill Lynch, and Wasserstein Perella, to peddle the deal to Time Warner's institutional shareholders also look rather excessive. Question them on the matter, and Time Warner's own P.R. people start to bafflegab in embarrassment. At as much as 4 percent of the money raised, the fees rival even those reaped by Drexel Burnham in its glory days of pushing junk bonds to S & Ls.

Shareholders likewise seem angry at Steve Ross himself—an eighties-style mogul who is clearly out of step with the frugal nineties. His showboating life-style—he likes to rub elbows with the Hollywood crowd—and his King Midas executive-compensation package, which *Fortune* magazine estimates this year to be worth nearly $40 million, suggest a man simply begging for Bronx cheers.



ART OF THE DEAL: *Ross in his office.*

There is no denying the success Ross enjoyed in building a New York funeral-parlor and parking-lot business into what would eventually become Warner Communications. But financial engineering—not operational management—was the key to his success. And his efforts reached their high watermark with the Time Warner merger in the spring of 1989. Financed by more than $11 billion in debt taken on to block a hostile bidder, Paramount Communications, from devouring Time Inc., the deal made headlines at just the moment when the public's patience with the excesses of Wall Street at last seemed to be running out.

The stated purpose of the merger was to reap the benefits of "synergy"—the idea being that the combined operations of the two companies would create profit opportunities that otherwise would not exist. Yet $11 billion in debt seemed a lot of money to risk on an unproved theory. And people grew suspicious of the whole idea of the merger when an analysis of its terms revealed that Ross, as the head of Warner, stood personally to make anywhere from $193 million to $350 million on stock options and other such rights over the following fifteen years if the deal went through. Result: a distrust of management that has dogged the company ever since.

Individually, Time Warner's various operating divisions have generally done well since then. But so far, the synergy theory has proved a washout, and with the company weighed down with debt, its stock price has been a disappointment; currently, the stock is trading at a price of less than $90 a share. In fact, with $25.3-billion in assets, and a present market value of less than $6 billion, Time Warner would seem a potential takeover target all over again.

To get the stock price back up, Ross and his co-CEO, Nick Nicholas, last year began pursuing various "strategic alliance" talks. The idea was to link up the company with one or more major foreign competitors in order to increase Time Warner's global clout. A steady drumbeat of leaks to the financial press helped bolster the expectation that big new deals lurked just around the corner.

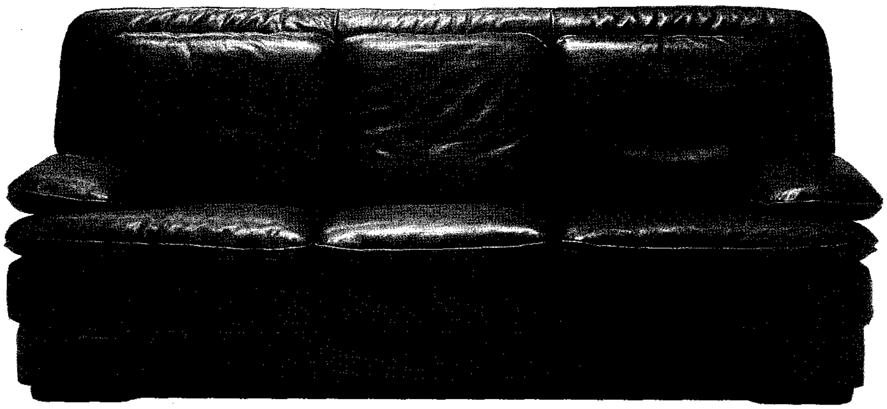
Yet according to a high-level Time Warner official, about three months ago, secret talks with one possible partner hit a snag. The source wouldn't identify the company beyond saying that it was a "major and well-known multinational corporation" and that the deal under discussion involved "subsidiaries and not the parent corporations."

Be that as it may, this would-be deal partner apparently began to zero in on Time Warner's balance sheet, focusing on the fact that some $4.3 billion in merger debt comes due in March of next year. Sensing vulnerability on the part of Time Warner—and thus an opportunity to drive a better deal for itself—the company began to drag its feet. "They wanted to see how we were going to pay the money off," says the source. "Frankly, if I had been in their shoes, I would have done the same thing."

With $2.2 billion in 1990 cash flow and only $1.1 billion in interest payments, Time Warner would have little difficulty rolling the debt over. Yet it didn't take long before other potential deal partners started playing the same coy game. To get

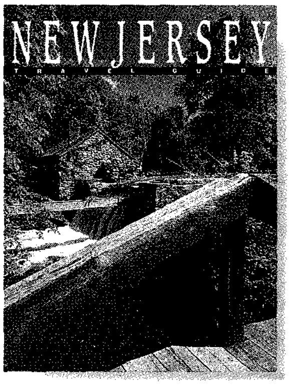
Photograph by John Chiasson/Gamma-Liaison.

AMERICA'S LEADING LEATHER SPECIALIST
Leather
ABOUT ½ THE PRICE OF OTHER FINE DESIGNER SHOWROOMS



SOFA $1,795 LOVE SEAT $1,595 CHAIR $1,195
20 DESIGNER COLORS AT THESE PRICES • EXTRA THICK CLUB LEATHER SHOWN ADDITIONAL
THE WORLD'S GREATEST LEATHER STORE
philip engel
220 E. 54TH ST. (BETWEEN 2ND & 3RD AVES.) 212/759-9595
HUNTINGTON 516/351-1155 • WOODMERE 516/295-9300

Visit New Jersey for 29¢. Or call Free.
To look us over, call or write for your free New Jersey Vacation Guide.
1-800-JERSEY-7, ext. 7011
New Jersey Division of Travel and Tourism
P.O. Box 5289 Clifton, NJ 07012
Name
Address
City
State Zip
New Jersey & You Perfect Together
NYM8011



these strategic-alliance talks off dead-center, that $4.3 billion in looming debt payments somehow had to be neutralized.

That's when Ross, Nicholas, and some investment advisers at Merrill Lynch came up with the idea of a rights offering Its goal: to raise anywhere from $2.1 billion to $3.5 billion to help pay off the debt bill. The financial press has been almost totally negative on the deal since it was first presented, in early June, and the company's slumping stock seems to indicate that investors agree.

But Wall Streeters also agree that Time Warner is already woefully undervalued. And a closer look at the terms of the offering—in particular, its much-criticized "pool" feature—suggests a different reason Time Warner's stock may be dropping: Trying to fake one another out, institutional investors may in fact be intentionally talking it down.

Time Warner currently has some 57.8-million shares of common stock outstanding, and according to the terms of the complex offering, some 34.5 million more shares will be issued into a pool. Meanwhile, existing shareholders will be issued six tenths of a "right"—one for each existing share held—to buy shares from the pool at $105 per share.

Since the number of shares in the pool will remain fixed and all will have to be distributed at the end of the offering, if 100 percent of existing shareholders decide to exercise their rights and buy shares from the pool, each six tenths of a right will translate into one share of stock at $105 a share. By contrast, if the number choosing to exercise their right drops to, say, 60 percent of existing shareholders, the shares in the pool will still have to be parceled out among them—so the effective purchase price will drop to only about $63 per share.

Therein lies the prisoner's dilemma, as big institutional investors like banks and mutual funds may well be talking down the deal in order to discourage others from investing—perhaps simply to jump in at the last minute and grab more of the pool for themselves. "That could very well be what is going on," says Anderson of Baron Capital. "It looks like a perfect situation for it."

The offering itself is currently undergoing scrutiny by the Securities and Exchange Commission. But barring a hitch, it is expected officially to start sometime in mid-July. In the meantime, plenty of investors may be publicly saying one thing while privately planning to do just the opposite. If so, Time Warner's stock could be in for a sharp upward spurt once the eighteen-day offering period actually begins. So let others wail about Steve Ross and his allegedly self-serving ways; this may be an opportunity for small investors to reap a windfall right from under the noses of the too-smart pros. ▬

On Madison Avenue/Bernice Kanner

THE BEST OF TIMES, THE WORST OF TIMES

O&M'S CHANGING FORTUNES

T CREATED "DO YOU KNOW ME?" AND Don't leave home without it" for Ameri-an Express. And, for Rolls-Royce, "At 60 miles an hour, the loudest sound you ear . . ." Once upon a time, Ogilvy & Mather, the $755-million agency behind hese famous campaigns—as well as the Shell Answer Man and the Hathaway Man—was hot.

But rocked by an unfriendly takeover by Britain's WPP Group PLC in 1989, and ubsequent management upheavals, it plunged into a severe slump. For two years, no new accounts came in. Coveted ones like NutraSweet and Hallmark, as well as attractive prospects like Dannon yogurt and Bayer aspirin, slipped away. Worse yet, six O&M mainstays, including Kimberly-Clark and Seagram, were in jeopardy. The agency had grown cold.

THE CHANGING GUARD: *(Clockwise from bottom left) Phillips, Clopet, Ryan, Hamilton.*

Then suddenly, last October, the ice began to thaw. Kraft General Foods returned the $80-million Maxwell House account it had pulled out only sixteen months before, and topped off O&M's cup with Yuban and Brim. Soon after, just when it seemed that Hardee's Food Systems was out the door, O&M lassoed it back in. The agency also corralled the $20-million Nynex corporate account, and added Carter-Wallace's Lady's Choice antiperspirant and Thomas J. Lipton's Wish-Bone salad dressing and Lipton side-dishes accounts to its stable. (In California, O&M recently took on the $50-million Paramount Pictures account; in Atlanta, Sara Lee's Bryan Foods; and in Eastern Europe, the Ford Motor Company assignment.)

Not that O&M's troubles are over. WPP's struggle to refinance $570 million in debt has curtailed the agency's spending and intensified its aura of instability—as have recent personnel changes. On May 16, Brendan Ryan, who was O&M executive director of client services worldwide and architect of the $154-million American Express campaign, resigned, unhappy with the way O&M had changed; Gordon Bowen, executive creative director of Ogilvy & Mather New York, another major force on that account, is moving to McCann-Erickson. Coincidentally, two other senior American Express–account teammates (Parry Merkley, the art director on the "Cardmember since . . ." campaign featuring Annie Leibovitz portraits, and Rebecca Saeger, a group director) defected. There are reports that Amex, which had trimmed its spending from last year, is antsy about its flagging business and is examining its 29-year relationship with O&M. Says Amex senior vice-president Larry Kurlander, "Yes, we're concerned about the loss of talent. No, the account is not up for review." (Although O&M was recently told to move ahead on a new campaign for American Express's green card, Chiat/Day/Mojo and Wunderman Worldwide, a branch of Young & Rubicam, are also working on ideas.)

O&M has tried to strengthen itself. Bill Hamilton, creative director of Chiat/Day/Mojo, was brought in to mend fences. "Clients look for continuity, stability, and consistently good work, not award-winning or aesthetically pleasing creative," says Julian Clopet, president of North American operations. "We had six presidents in seven years, and lost our way. Now we're aiming to reestablish confidence among ourselves and with clients. We're showing them we care." Quoting David Maister of the Harvard business school, he says, " 'Clients don't care how much you know until they know how much you care.' " Recently, O&M began asking its clients for annual evaluations.

"We're trying to restore the Ogilvy to the agency," says Clopet, meaning the "gentlemen with brains" culture embodied by its 80-year-old founder, David Ogilvy. " 'You can't bore people into buying your product,' " the feisty Scotsman used to say. " 'You can only interest them in buying it.' " Other Ogilvyisms: "The consumer is not a moron; she's your wife." And "We prefer the discipline of knowledge to the anarchy of ignorance. We pursue knowledge the way a pig pursues truffles."

In creating an ad, there are three goals to achieve, says Hamilton. "The client has to like it; it has to work; and we've got to like it. When this place was leaderless, we fell into bad but correctable habits," he adds. "We became arrogant. We stopped listening."

When O&M pricked up its ears again, it learned that Kimberly-Clark was miffed by repeated missed phone connections—so its account team started funneling all the company's calls to one constantly covered line. When O&M heard that it had alienated House of Seagram brand managers by catering to top executives, it assigned new staffers to look after the day-to-day handling of the account. "Ogilvy did take its eye off the ball with all its turnover and turmoil," admits Tom McInerney, executive vice-president of marketing at Seagram. "But lately, they've put the right people with a dedicated attitude on our business and produced better creative."

The recent promotion of Rochelle Laza-

Photograph by Frank Veronsky.

Olympic preview of world's fastest humans

NEW YORK GAMES℠

mita

Victor Sailer/Agence Shot

IAAF Mobil Grand Prix

Saturday, July 20, 1991

Presented by the *New York Road Runners Club* and *Columbia University*.
With the cooperation of the *Metropolitan Athletics Congress* and
the *New York City Sports Commission*

Sponsored by: mita COPIERS

The New York Times American Airlines WCBS News 88
Runner's World Tiffany & Co. TDI

GO FOR IT

For a ticket brochure, send a self-addressed stamped envelope to: New York Games, Dept. NY, NYRRC, 9 East 89th Street, New York, NY 10128. Telephone: (212) 860-4455

TICKETMASTER CALL-FOR-TIX
TOWER VIDEO, DISC-O-RAMA, WEST COAST VIDEO & MORE
(212) 307-7171

rus to head the New York office reflect O&M's new emphasis on guerrilla marketing. Lazarus, at O&M for two decade and formerly group director on America Express, spent the past four years as president of O&M Direct, helping to build i into the biggest and fastest-growing direct-marketing agency in America. "M ascension suggests that the big idea an image advertising are no longer sufficient," says Lazarus. "It says that th tools and thinking have changed. My mission is to integrate other marketing tactic more."

In a pitch aimed at attracting new business, for example, O&M tells the tale o Ryder, which the agency has successfull helped keep pace with leader U-Haul, at a time when the truck-rental industry i growing rapidly. O&M crafted a free Mover's Advantage guide (offered through an 800 number) with coupons fo discounts on supplies like tape, boxes, and bubble wrap—and a free Sony Walkman to anyone who rented a Ryder. The ploy generated more than 150,000 responses in two months.

O&M's fortunes actually began to improve last May. Eastern Airlines bankruptcy trustee Martin Shugrue piloted its $45-million account into O&M's hangar, and chairman and chief executive Graham Phillips predicted that the agency's two-year grounding was over. Though O&M produced a dramatic and disarming "100 Days" campaign that focused on the airline's humility, pride, and determination—and that initially pumped up ticket sales—the flight aborted in January, when Eastern was brought down by a recession, soaring oil prices, and the Gulf War.

Then in October, the prodigal coffee returned after a sixteen-month stopover at D'Arcy Masius Benton & Bowles. O&M had handled Maxwell House since 1958 and had coined the long-running slogan "Good to the last drop." (Its last ads before the split, featuring Linda Ellerbee and Willard Scott, are less warmly remembered.)

"We parted with Maxwell House with grace," says Clopet. "We handed over the baton cooperatively and reminded ourselves that we had lost the brand, not the client. Then we redoubled our efforts on products like Alpha-Bits, Country Time lemonade, and Shake 'N Bake and got excellent sales results." (At the same time, DMB&B apparently was unable to produce a campaign that pleased Maxwell House.)

In February, Hardee's put its $50-million account into play. "Ogilvy put an enormous amount of horsepower against our account to keep it," says senior vice-president John Merritt. "We felt their work had gotten stale over six years. But then they put their hats on and gave us their undivided attention, and came up

RAGA ★★★ CLASSIC INDIAN CUISINE
A Perfect Setting For Lunch
PRE-THEATRE DINNER $19.95
Open 7 Days, Saturday & Sunday Dinner Only
57 West 48th Street (Rockefeller Center)
Res: 757-3450 - Free dinner parking 5:30-Mid.

AloAlo
Light Italian Food
Noon to 2 A.M.
61st St. & 3rd Ave. N.Y.C.
Res: (212) 838-4343
"GRAND CAFE" 7 Days a Week

El Faro
823 GREENWICH ST — WA 9-8210
RATED ★★★ N.Y. TIMES
ENJOY AN AIR OF AUTHENTIC SPAIN
LUNCH & DINNER 7 DAYS
THE OLDEST SPANISH RESTAURANT IN THE VILLAGE

CAFE San Martin
Continental Cuisine
OPEN NIGHTLY 7 DAYS • PIANO
1458 First Ave. (at 76th St.) 288-0470

with a superior strategic concept that helped focus our research." In servicing the day-to-day account during the three-month review, O&M turned out a dozen Hardee's ads.

The pitch that kept the business has neither music nor a traditional theme line. "People go to a fast-food place for a specific thing—chicken, burgers, or maybe even deli," says Hamilton. "McDonald's chases the marginal user by preaching fun and consistency; Burger King defines itself as other than McDonald's in a two-horse race. We're pitching Hardee's to heavy users in an oversaturated market with building blocks that talk about particular foods."

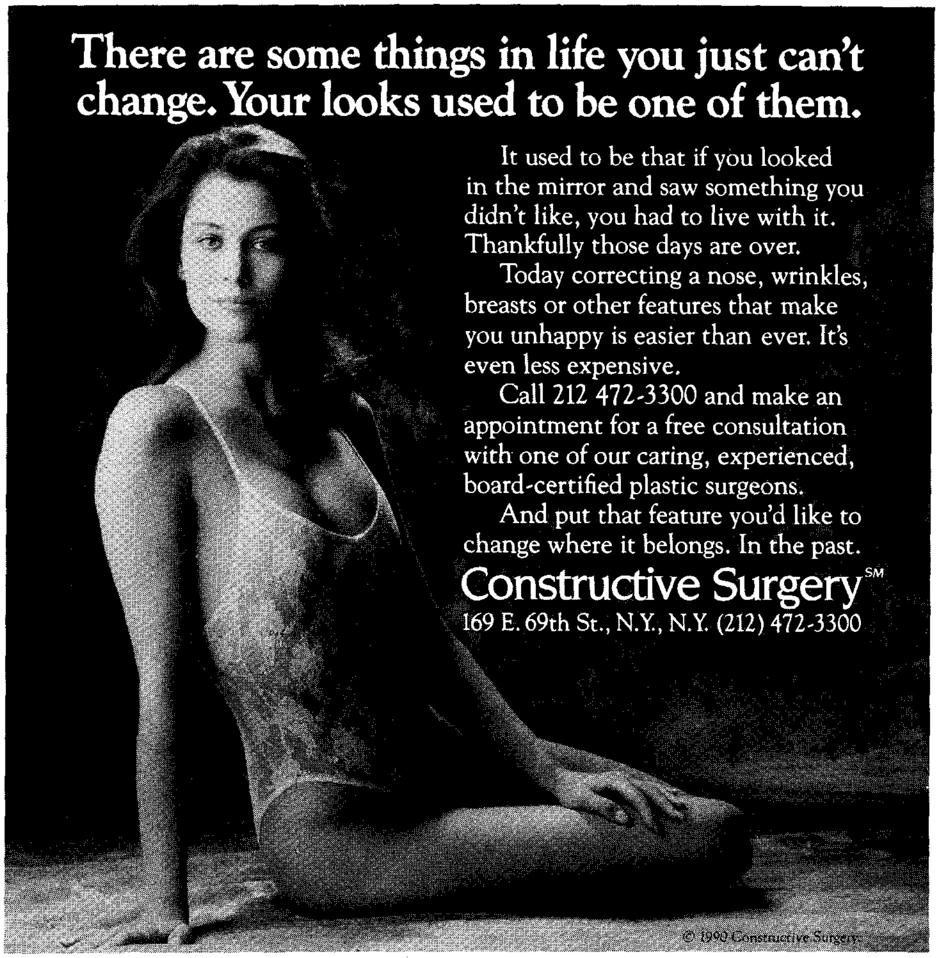
This spring, Kraft awarded O&M its $30-million direct-marketing account. And after a three-month search by Nynex, the agency snagged the $20-million account by suggesting that the company sell world-class communications not by using an umbrella concept but with specific products such as mobile telephones, basic phone service, and the Yellow Pages. The umbrella concept rarely works—GE's "We bring good things to life" is the only such theme people seem to remember—and after seven years as a corporate entity, Nynex had little recognition.

O&M, following Nynex's dictates, did only man-on-the-street research and culled footage from its in-house library to show examples of possible approaches. One proposed ad asked the question "What is the connection between a salmon and a bagel?" The answer, Nynex, "provokes you to think, What's this about?" says Hamilton. The agency also created ads to run during Saturday-morning programming using Nynex technicians to explain space-station technology to children and urged Nynex to "get behind community debates over local issues."

Matthew Stover, vice-president of corporate communications at Nynex, says choosing Ogilvy & Mather was "not an easy decision but a clear one. During the months-long process, O&M demonstrated real leadership, focus, and strategic understanding to bring together our companies under a common identity." He adds, "We hope we're together for a long time, because an exhaustive search like this is something you like to do every 30 to 50 years."

In March, *Adweek* had named O&M Agency of the Year. "We're doing okay but not great, considering the state of our industry and the uncertainty in this tough economic time," says Clopet in his customary conspiratorial whisper. "We don't want to be hot or in vogue; we want to be continuous."

If O&M can hold on to American Express, and if the agency reels in the Trump Shuttle, which it is currently courting, Clopet just might get his wish. ▬


There are some things in life you just can't change. Your looks used to be one of them.

It used to be that if you looked in the mirror and saw something you didn't like, you had to live with it. Thankfully those days are over.

Today correcting a nose, wrinkles, breasts or other features that make you unhappy is easier than ever. It's even less expensive.

Call 212 472-3300 and make an appointment for a free consultation with one of our caring, experienced, board-certified plastic surgeons.

And put that feature you'd like to change where it belongs. In the past.

Constructive Surgery℠
169 E. 69th St., N.Y., N.Y. (212) 472-3300

© 1990 Constructive Surgery

WHY HIDE? When you can overcome your phobia about speaking in public

Natalie H. Rogers

24 hour Toll free phone for Free Brochure
1-800 525-3718
(212) 684-1711
Fax: (212) 213-9144
•
MasterCard
Visa • Amex

If you avoid speaking in public because of rapid speech, rapid heartbeat, thought blocking or jelly knees, etc., let Natalie H. Rogers, M.S.W., licensed State Certified Behavioral Psychotherapist and author of "Talk-Power, How To Speak Without Fear", train you in one remarkable weekend to stand up and speak!

INTENSIVE WEEKEND SEMINARS
Next Seminars:
July 27-28—Aug. 24-25—Sept. 28-29

NATALIE H. ROGERS, M.S.W.
TALK POWER®
TRAINING SEMINARS

"The Only Eyeglass Thinner, Is A Contact Lens."

The New C.N. Lens™

Only At
CLAIRMONT-NICHOLS
The Eyeglass Professionals

If you're tired of wearing thick glasses, then let Clairmont-Nichols professionally fit you with a stylish, lightweight, scratchproof pair of glasses that will absorb 99.9% ultraviolet light. *And* reduce your eyeglass thickness almost 50%. The only eyeglass thinner is a contact lens, which we also carry.

CLAIRMONT-NICHOLS SINCE 1885
1016 First Avenue at 56th Street (212) 758-2346

ESTĒE
LAUDER
LUCIDITY
LIGHT-DIFFUSING
MAKEUP

Are you using yesterday's makeup for today's face?

Introducing
Lucidity
Light-Diffusing
Makeup SPF 8

It's that rarest of things—
a true breakthrough.
A makeup that covers
flawlessly...yet looks natural.
A makeup that moisturizes
and protects. And, Estée Lauder
Research has found a way
for the color to skim
the surface of your skin
so smoothly, it reflects
light away from lines and
shadows—makes them seem
to disappear. Wear it
with Lucidity face
Lucidity. Today's
Only from Estée

Premiering at
bloomingd
New York City and M

EST

Fun City/David Blum

HEAD CASES

THESE ARE STRANGE, TROUBLED TIMES.

The other night, my Chinese-food delivery order arrived five minutes before I called the restaurant.

Then I read that New York Mets catcher Mackey Sasser has a mental block against throwing the ball back to the pitcher.

I know exactly how he feels.

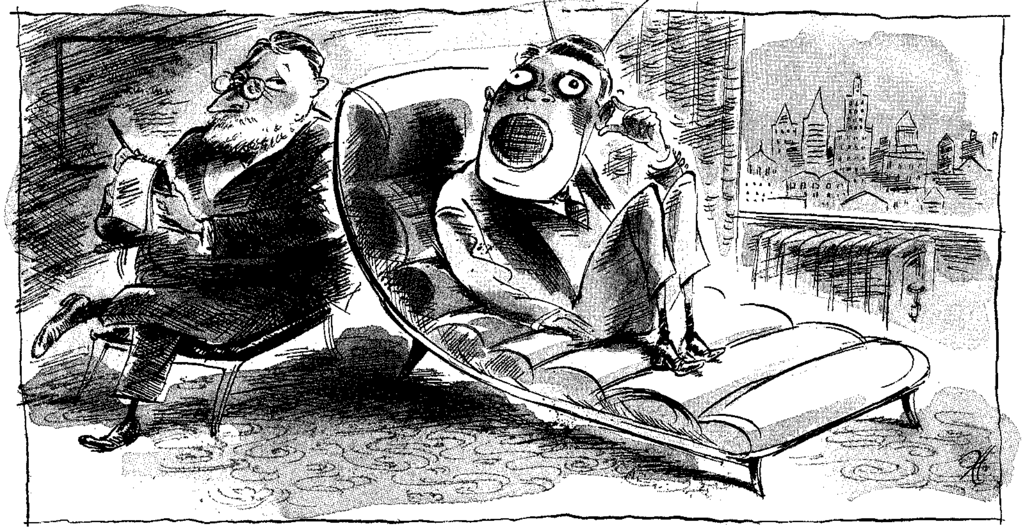
Basically, life in New York has not been the same since 1985, when Austin Pendleton took his clothes off in a Broadway show.

And it will not return to normal until the Ziegfeld shows the restored, original three-hour director's cut of *Hudson Hawk* and the critics finally comprehend its message of love and understanding.

We are a desperately cynical, neurotic society in need of therapy. Instead of condoms, Mayor Dinkins should be giving away Prozac tablets.

To better understand our current condition, I consulted one of New York's leading psychotherapists, Dr. Bernard L. Hmmmm, who assured me that I was not alone. Even the most celebrated among us, he reports, are acting a little weird.

In a highly entertaining breach of medical ethics, Dr. Hmmmm agreed to share three case studies from his files of contemporary urban neurotics, circa 1991.



Even the most celebrated among us are acting weird.

"Kenneth"

This prominent East Sider works as the anchorman for one of the network news shows. He's highly respected and extravagantly paid, so one would assume that this married man in his fifties would be a perfectly satisfied, well-balanced personality. Not so, says Dr. Hmmmm, who feels that the case of "Kenneth" is one of the most tragic he has ever encountered. "I'm afraid," he says sadly, "that the patient continues to insist, at virtually every session, that he is a shortwave radio."

Recently, "Kenneth" reported a dream he had not long after the end of the war in the Gulf. "I was interviewing Saddam Hussein, and he was answering all my questions," "Kenneth" recalled. "Even the tough ones, like when I asked him about his salary. He was just about to show me his collection of Palestinian snow shakers. Then, all of a sudden, Peter Jennings and Tom Brokaw walked in. And Saddam said, 'Oh, these guys have higher ratings; I'll talk to *them* instead of *you*! Hahahaha!' "

Dr. Hmmmm feels that "Kenneth" is suffering from a rare illness called anchoraphobia. "The other day, he told me that when he looks into the camera, he can actually see all the people watching *him*. He insists that if you look closely into a camera eye, you can see entire Nielsen families sitting in front of their TV sets." Dr. Hmmmm paused for a moment. "He told me it wouldn't be a problem, except that so many of them are naked."

"Alex"

This powerful theater critic is in the prime of his life. Recently married, widely quoted, and obsessively discussed, this young Harvard grad—in the employ of perhaps the finest newspaper in America—would seem to have it all. Plus, the guy gets two tickets on the aisle to every show in town!

So what's the problem? Guilt?

"No—it's *lack* of guilt," says Dr. Hmmmm. "My patient is constantly being told that he is destroying the American theater. So he goes to a play, hates it, then he writes these viciously negative comments that cause the play to close two weeks later. Investors lose millions. 'Alex' is concerned because, frankly, that never bothers him."

Indeed, Dr. Hmmmm wonders if "Alex" isn't getting some kind of perverse *pleasure* from the whole business. "One time, 'Alex' told me how he went to see a play in London that he knew was coming to America. 'I'm going to write this review that suggests some changes in the script,' 'Alex' told me, grinning. 'Then, when they bring it to New York, I'm going to *criticize* all the things I *told* them to change!' He laughed about this uncontrollably for several minutes."

"Bruce"

"Bruce" is a gentle, well-spoken investment banker who doesn't mind that everyone mispronounces his name. He has been a popular figure on the New York scene for many years. Men think he's brilliant, and women swoon over that magnificent shock of hair over his eyes.

What could be wrong with this wonderful little man?

"He's a textbook case of what we call Chicken Little Syndrome," Dr. Hmmmm reports. "He has been coming to see me four times a week since 1975, and every time, it's the same damn thing. 'Doctor, it's no use,' he keeps moaning, 'this city is going to collapse.' Now, I ask you, has this city collapsed? No. So what the hell is 'Bruce' raving about?" Dr. Hmmmm shook his head. "I wish I knew how to get him to change the subject."

Instead, Dr. Hmmmm says, "Bruce" comes to each session with a new sheaf of documents and historical data that explain his theories of disaster, along with hysterical diatribes he wants to publish in the *New York Review of Books*. "Don't you see?" "Bruce" screams from the couch. "We have to do something!"

Dr. Hmmmm groans. "By the way, all three of these men are perfectly sane," he says. "But please, don't tell *them* that. I need the money." ■

Illustration by Gary Hovland.

New York

FAST TRACK

EDITED BY CHRIS SMITH

GADGETS

Wheel Power

YOU TENTATIVELY START to walk across the intersection—but wait! What's that sound? The buzz is too low to be a maniacal cabdriver and too high for a ten-speed demon messenger. Look out! It's the California Go-Ped.

"They're relatively safe if used with common sense," says Tom Stillman of Power Cycles, a Manhattan motorcycle-repair shop that has sold ten in the past month. But, Stillman adds, shaking his head, "nothing in the world is made for New York City."

Indeed. The manufacturer's warning says, "Not recommended for wet, frozen, oily, or unpaved surfaces," which leaves about two miles of city roads.

The two-wheeled Go-Ped, created by Californian Steve Patmont, resembles the old-fashioned scooters that ran only as fast as a rider's knees could pump, with the minor exception of a 1.2-horsepower engine in the back. The Go-Ped goes up to eighteen miles per hour and runs on a mixture of gas and oil; an hour's worth of fuel costs about 20 cents.

Patmont, who used to make motorized hang gliders, invented the Go-Ped six years ago as a means of moving around airstrips. It became especially popular with rock-concert roadies, and Axl Rose has reportedly been seen zipping around on one.

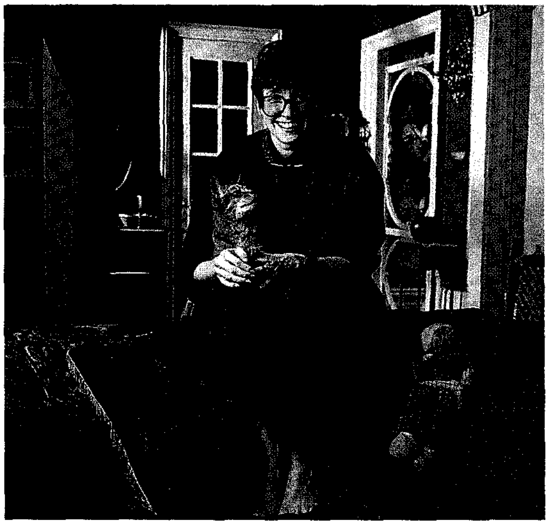
Although fans of the $495 vehicle are snapping them up, many stores won't carry them for safety reasons. Says Stillman, "If you hit a seven-inch pothole, you're going in—and you're not coming out." EILEEN CLARKE

The Go-Ped.

BRIEF LIVES

DESIGNING WOMAN

THE CHINOISERIE CABINET IN KRISTI ZEA'S West Side living room looks innocent enough. It's only when she opens one door that the shock of recognition hits: Pinned inside the cabinet, which now holds a TV, are yellowed newspaper clippings bearing such headlines as BUFFALO BILL STRIKES AGAIN. Of course! This is the very armoire in which mega-weirdo Jame Gumb hung the garments he'd stitched up from his victims' hides in *The Silence of the Lambs.*



Nice gal finishes first: Kristi Zea at home.

Like the cabinet, Zea isn't as innocent as she looks. She can't be. Nobody is. Nobody who's made it this big in feature films, anyway. Maybe she'd be believable if she were a music teacher, which is what she seemed destined to become when she majored in voice at Manhattan's High School of Music and Art.

But instead, Zea is one of the most sought-after production designers in film, with the visually hilarious and insightful *Married to the Mob* and *GoodFellas* to her recent credit. And at 42, she's just made her directorial debut with "A Domestic Dilemma," a half-hour adaptation of Carson McCullers's short story, starring Andie MacDowell and Ray Liotta, that Jonathan Demme has produced for HBO; its premiere is August 18. All this from a woman who looks incapable of biting and scratching her way to the top of the Alice-in-Wonderland statue in Central Park, never mind Hollywood.

Zea's succeeded simply by being good at her job, starting with a part-time gig as a photo stylist while a student at Columbia. "I'd run all over the city, picking up the strangest stuff," she says. That led to commercials, then a chance to do costumes for Alan Parker's film *Fame.*

Last year in Bimini, during her final days on *Lambs,* Demme called Zea into his office and asked her to shut the door.

"I thought he was unhappy," Zea recalls. "He said, 'I want you to think about finding a project to direct, because I want to produce it for you.' I was overwhelmed."

Zea celebrated by getting pregnant (her husband is an architect), and Demme countered with the HBO project. "If I'd ever thought about directing, I certainly didn't think it would be at a time like this," says Zea, nodding toward Norma, her storybook-adorable six-month-old.

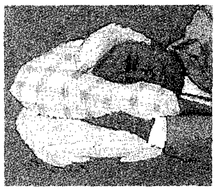
So, what's so special about Kristi Zea? "She combines several great qualities," says Colin Callender, the executive producer on the HBO film. "She's very talented, she's a great team player, and she's a wonderful person."

Oh—so that's all it takes. MARILYN BETHANY

Photographs: left, Charlie Samuels; Go Ped courtesy of Go Peds, New York City; center, Brian Coats.

JULY 15, 1991

MR. PEEPERS'S NIGHTS: *In the Sleeves of Venice*



I WAS SITTING IN A CORNER OF HARRY'S Bar in Venice, still haunted by the soft Bellini faces and red angels.

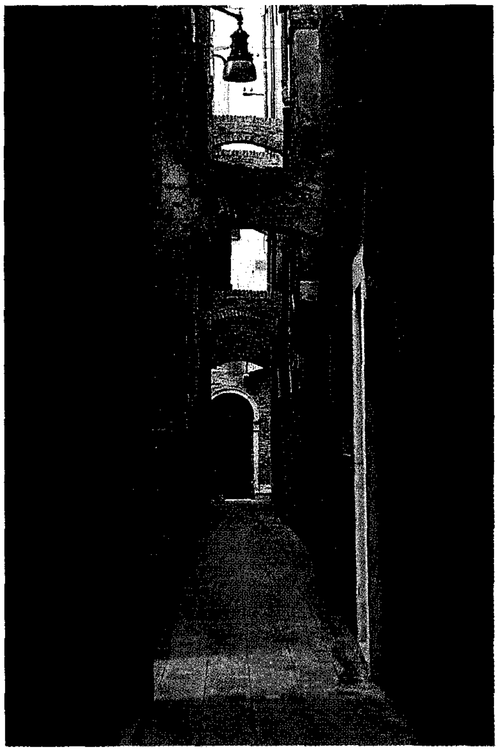
"Sidney Sheldon!" said a loud voice announcing himself. Sidney Sheldon and two tall blonde women were shown to the next table. Sheldon was dressed in money tan, a thin cashmere turtleneck, and a checked jacket. One of the blondes was the actress Deborah Raffin, and I tried to remember if Deborah Raffin had starred in a Sidney Sheldon mini-series. I would have bet my beaker.

"Too many people in the world, and getting worse," Sidney Sheldon was saying as he spooned his pasta fagioli. He speared a tomato from the other blonde's plate, and wiped his nose on his napkin.

I wondered if Ernest Hemingway with his hand wrapped tightly round his Harry's glass might have said something like that on a summer night a time long ago. I raised my beaker, which was definitely not a Bellini, to Hemingway.

The next time I went back to Harry's Bar, Sidney Sheldon came in again with the same two ripe blondes and Deborah Raffin's husband, and we looked at each other with that certain wariness of familiar strangers and fellow travelers. This was the night that Dudley Moore and his reconciled wife came down from the upstairs room and Harry's son, whose name is Joseph, told me about the "sleeves" of Venice, those tiny pungent alleys where the natives move around the city, leaving the streets to the map readers. That was the night I began to understand that all that is most wonderful about this city is hidden and secret.

Aside from the piazzas and the rialtos that belong to the tourists are these thin veins of street where bodies turn sideways to slither past each other in the damp and dark. Hidden windows face the canal, through which, gliding by in a water bus, I would see the occasional beacon of a Venetian-glass chandelier and the old walls hung with Fortuny cloths. The best places are conspiracies, deliberately hard to find. The restaurants like De Montin and the trattoria Madonna are faceless and hidden from the street, all life surging within like the heart of the city. The gardens, too, are hidden, mere suggestions of green between the buildings. They are like what I imagine the secret gardens of New Orleans to be, small green squares lush and tangled with water life, ancient and rotting and close to the jungle behind their wrought-iron gates. Fantastic door knockers in the shapes of devils and hands and lions' heads hang from unreachable wooden doors along the canal. Venice, like New Orleans, Rio de Janeiro, and other water cities, has its masked carnival. Every shop is hung with disguises and masks—suns and moons and lions and Pierrots and the lined and beaked figures of the commedia dell'arte.



A Venetian sleeve: Wonderful and secret.

I did all the things Count Volpi told me to do. Though I had never met him and knew him only through a friend, I stayed, as he had suggested, in the Monaco, which has its own very fine restaurant and is one of those small and joyous places with linen sheets and a chocolate fairy and a clean square of cloth to put your feet down on when you get into and out of bed. The room was pale blue with a wooden trim; the bathroom was modern. At night, with the wooden windows flung open, the dozen gondolas tied between their poles bobbing in the wake of the vaporetto, and the water lapping against the green stones, it was like being on shipboard.

Harry at Harry's.

VENICE MIGHT BE SINKING OR RISING, BUT IT IS RIMMED BY green stain. Its sounds are the lap and flow, the dip of the gondoliers' paddles and the soft putt of the water buses and taxis. Japanese people are everyplace, looking and consuming, producing their red passports, spooning up large desserts as the orchestra plays at Florian.

The gondoliers have aged. The Italian women wear great chunks of gold on their ears, at their throats, and hanging from both wrists—chains, ropes, and large nuggets. They have taken on their own excessive Oriental splendor. Venice is filled with smiles.

Because he was my friend, I went to see Salvador Dalí's show at San Bartolomeo—which should be seen by anyone in Venice before November. I went to Peggy Guggenheim's museum.

"Here rests Peggy Guggenheim (1898–1979)," it said in a corner of the garden over a square of black granite. "Here lie my beloved babies: Cappucino, Pegeen, Peacock, Baby, White Angel . . . ," she wrote as she buried her dogs one by one and noted their dates. Walter Annenberg refers to his paintings as his children and "members of my family." What does this say about the collecting mind and its valuably misplaced devotions?

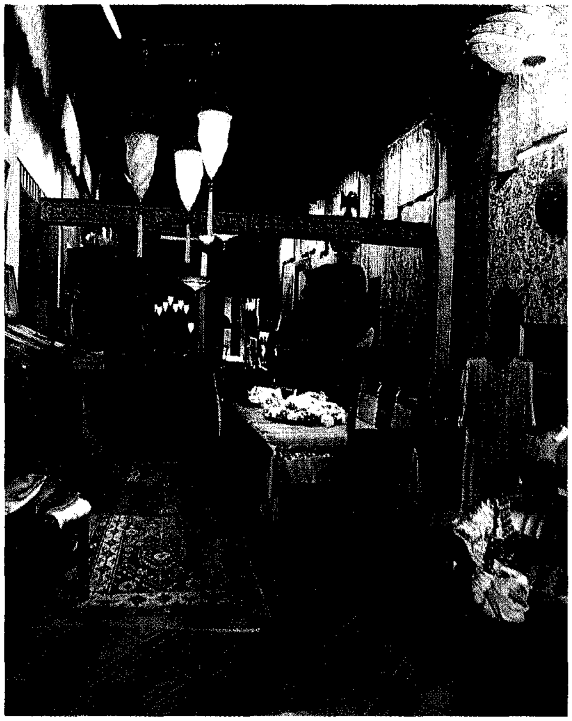
The Fortuny Museum was having some sort of show of fantasy designer clothes. I ignored the show and looked at the fabrics on the walls and the stacked paintings all hidden in almost total dark (very Venetian). I found the

Photographs by Mark Smith/Sipa.

MR. PEEPERS'S NIGHTS

little shop that sold half-moon lampshades—Bottega d'Artigianato Artistico. The Studium Venetia sells Fortunyesque lamps and scarves and pleated pillows, but whenever I passed, it was closed. When finally the doors were opened, I spent so much money that the young girl led me through the sleeves to the factory, which was filled with dresses and more lamps and the sound of Pavarotti. It was like the Fortuny Museum come to life.

"Fortuny was out of favor in Europe in the twenties," the woman there said. "His style was found to be too Oriental and too rich." Still I bought because I was here and felt a sudden overwhelming imperative to re-create a Venetian palazzo for myself on 79th Street. Suddenly, too, I needed that style of furniture with low shiny wood chairs that curve cozily around you, and those low tables like at Harry's and the Monaco Hotel.


The Studium Venetia.

I spent much time walking over the wavy marble floors of the Accademia and the Ca' d'Oro and the Doge's Palace. There, I heard a guide say, "They opened the golden book once a year and made room for twenty new families." I went to St. Mark's and the Correr museum, my favorite, with its old vellum-bound books and halberds and the Bellini room and the robes and golden sashes of the Doges. At the Accademia, I saw Bellini's *Allegorie,* five small paintings next to Giorgione's *Tempest* and *La Vecchia,* and many Madonnas and suits of armor and spears and gondola poles and Jesus and saints carrying a single branch of white lilies. I walked along the Lido and missed the place where Dirk Bogarde sat shivering with lust and fever in his white suit in his beach chair.

I went to Torcello, which friends of mine consider to be the finest experience of their lives, but for me, it was rather boring. A long boat ride, a long walk by a still, honeysuckled canal to one of Harry's other restaurants, Locanda Cipriani, where they actually ask if you, now stranded on this island, have a reservation. For the first time I felt the New York rage about to boil up, but as I ate in the garden near the beautifully bursting roses, I calmed myself. On the boat home, I lapsed into a fat-lunch coma, mouth open, still caught by the beauty of the Cipriani waiter, that dark Italian male beauty that, though rarer now, is still unequaled anywhere else I have been.

Places that once tempted me like the Legatoria Piazzesi with its hand-painted papers had been ripped off and copied. All over Venice were the same frames and chests of drawers and marbleized obelisks. Jesurum, the famous linen store, too, had shrunk and seemed strangely moribund. But I still fell for the glass and bought mightily at Battiston, which, like my beloved Harry's, was right across from my hotel.

It was hard to find the Ghetto, and when I got there all was closed, though I did see the wall sculptures of Arbit Blatas, who once, through marriage, was my cousin.

Senegalese men stood on the bridges and in the piazzas with blankets full of fake Chanel, Vuitton, and Lacoste. I saw only one beggar.

ON MY LAST NIGHT IN VENICE, I had dinner on the terrace of the Monaco. The tethered gondolas were bobbing, the water from the canal was washing up onto the terrace. The evening crowds were leaving from the San Marco stop on the 34. Across the canal, the god or hero perched on the gold dome of the Customs House was all lit up, and an old sailing ship was moored alongside. The gondoliers were just covering their boats in blue plastic and removing their precious oarlocks when a water taxi crossed my path bearing the silhouetted but unmistakable forms of Alexandra and Arthur Schlesinger Jr., Jean Kennedy Smith, Lauren Bacall, and a tall gentleman with rather fair hair and a handsome face. He was the perfect sockless aristocrat, and, of course, he was Count Giovanni Volpi. I thanked him for all his charming kindness.

"How long are you staying?" he asked, and I imagined the brief prospect of an invitation hung in the air. I thought of all those lit-up palazzos with their fading Fortuny walls and masked people on the docks in black tie and the dark women with gold at their throats. I saw a couple climbing out from their watery limousine, her jeweled hand resting in the boatman's, her thin ankle stepping forward, the swish of a starched shirt. Palazzo Volpi—the sweep of the staircase, the terrace on the canal filled with laughing people, watched by those cruising by in the buses—all the hidden life of the hidden city that I did not know.

"I'm leaving tomorrow for Paris," I told him as my companions kicked me mercilessly under the table. But it was too late. Maybe I don't have the guile for Venice.

PRICES

HERE'S WHAT IT COSTS TO CHILL out this summer:

☐ Super Slurpee at 7-Eleven, Third Avenue at 78th Street, $1.19.

☐ Mixed-sorbet dessert at the Four Seasons, 99 East 52nd Street, $6.50.

☐ 3M Cold Comfort Plus reusable ice pack at Kaufman Pharmacy, 557 Lexington Avenue, $10.98.

☐ The CD *Coolin' at the Playground Ya' Know!,* by Another Bad Creation, at Tower Records, 1961 Broadway, $13.99.

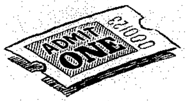
☐ Four-foot swan ice sculpture at Mountain Ice (397-1500), $250.

☐ Walk-in freezer from Chef Restaurant Supply, 294 Bowery, $3,495.

☐ Cryonic suspension and storage for one person by the American Cryonics Society (408-446-4425), $39,600.

Photographs: top, Mark Smith/Sipa; bottom, H. Armstrong Roberts.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

MUSIC

More than a little night music: The inaugural concert on July 9 of the Mostly Mozart Festival

has James Galway performing Mozart's Flute Concerto No. 1 in G Major. Pianist André Watts is the soloist in Mozart's Concerto No. 9 in E Flat, and the program comes to a rousing conclusion with the Symphony in D Major. The whole evening, under the baton of Gerard Schwarz, is being broadcast July 10 on Channel 13.

***A Little Night Music:* The New York City Opera, which reached new heights last year under director Christopher Keene, opens the season with Stephen Sondheim's incandescent musical. Sally Ann Howes, who played Desirée last year, is back in the lead. Opening night is July 9.**

DANCE

The Royal Ballet returns to the Metropolitan Opera House for a two-week season, beginning July 8. After being away from New York for eight years, this always splendid company pulls

out all the stops: Anthony Dowell's version of *Swan Lake,* a mixed Ashton-MacMillan-Bintley bill, and Kenneth MacMillan's *Manon.* Sylvie Guillem and Irek Mukhamedov, who have been guest stars in New York recently, perform with the company.

VIDEOS

***Misery* ($94.98): Stephen King wrote the book, and Kathy Bates brings it to life with her Oscar-winning performance as the craziest, scariest literary groupie in history.**

THEATER

Breaking Legs: Could this play about a bunch of Mafia godfathers who invest in a Broadway show be the funniest thing Off Broadway this season? John Tillinger directs with his usual flair, and Vincent Gardenia, Philip Bosco, Nicolas Surovy, and Larry Storch are marvelous. At the Promenade.

Peter Cunningham

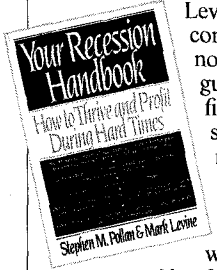
TASTINGS
BY ALEXIS BESPALOFF

The 1988 vintage was one of Oregon's best for Pinot Noir—good examples balance flavor, fruit, and complexity. Try Adelsheim, Elk Cove, Knudsen-Erath, and Yamhill Valley Vineyards (from $11 to $14). These fine Pinot Noirs will taste even better if they're slightly cooled.

MOVIES

Two classic *noirs* play Theatre 80 on July 10. *This Gun for Hire* stars Alan Ladd and Veronica Lake in the Graham Greene thriller, and the same duo stars in *The Glass Key,* based on the thriller by Dashiell Hammett. At 80 St. Marks Place.

BOOKS


Your Recession Handbook
How to Thrive and Profit During Hard Times
Stephen M. Pollan & Mark Levine

Your Recession Handbook, Stephen M. Pollan and Mark Levine: This is a common-sense, no-nonsense guide to financially surviving the nineties. Levine and Pollan, who have written for *New York,* are hands-on advisers, giving instructions on how to take advantage of a lousy real-estate market and get out of debt (William Morrow; $14.95).

***Beast,* Peter Benchley: A nice Connecticut couple disappears off the coast of Bermuda and all hell breaks loose in this underwater thriller (Random House; $21).**

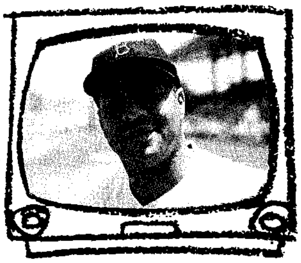
SCENES

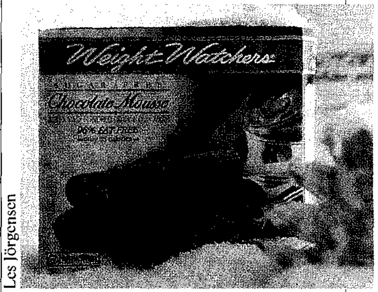
"Stars Under the Sun '91": There's a little bit of everything—jazz, rock, opera, even stand-up comedy—in this series of 40 free lunchtime (from noon to 2 P.M.) events at the Austin J. Tobin Plaza at the World Trade Center. Call 466-4170 for information.

Tina Barney

TELEVISION

When It Was a Game: This is a look back at the *real* fields of dreams—Crosley, Comiskey, Ebbets, and the Polo Grounds—using rare, never-before-seen, color home-movie footage of Gehrig, Ruth, Mays, DiMaggio, and others from the thirties, forties, and fifties. (HBO; July 8, 10 to 11 P.M.)


Curt Gunther-Sport/HBO



Les Jörgensen

ASK GAEL

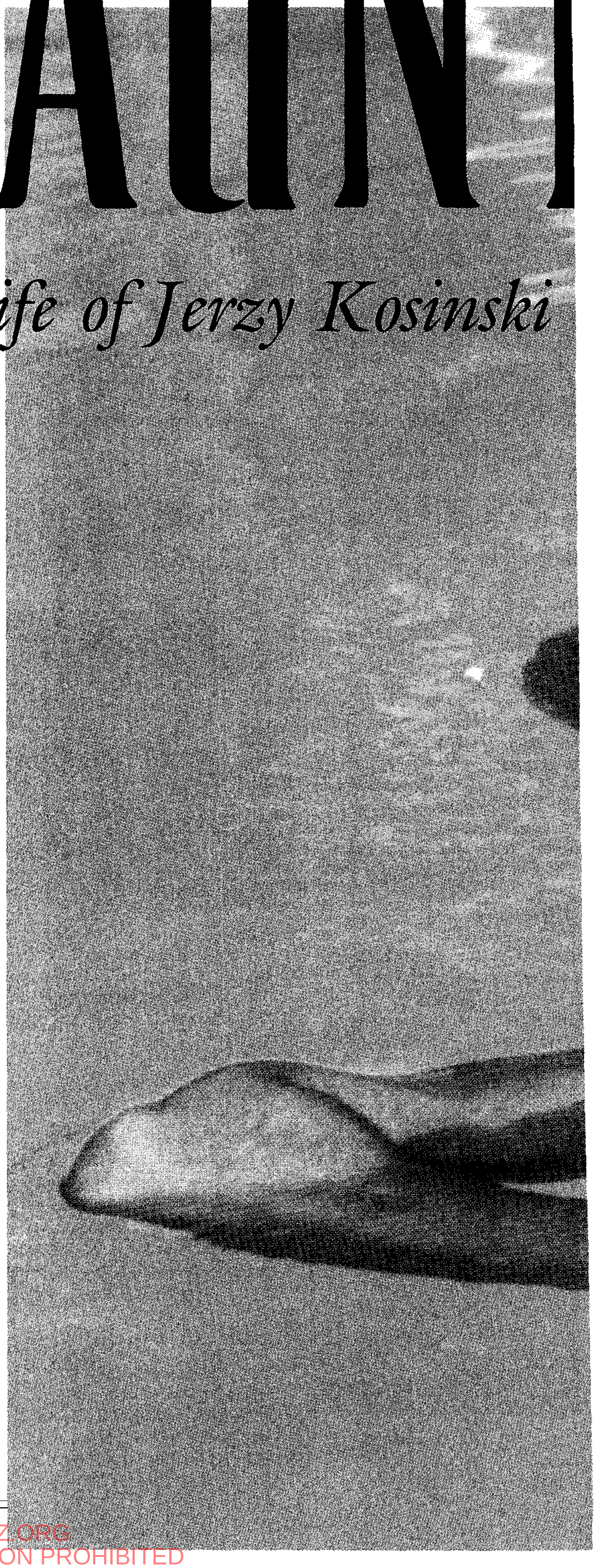
Help! I'm in desperate need of a treat minus the calories. The best 35 calories of the summer (equal to half a cantaloupe or a handful of strawberries) is Weight Watchers Chocolate Mousse on a stick from the supermarket freezer. How can just 35 calories be this good? Don't read the ingredients on the label. Just eat it.

ART

"Swimming" is a collaboration between photographer Tina Barney and writer Tina Howe, commissioned by the Whitney Museum of American Art. Designed as an oversize limited-edition album, the book retails for $1,200 and includes nine original prints by Barney and a new play by Howe. The photographs are currently at Janet Borden, Inc. (560 Broadway), through July 12.

THE HAUN

The Death and Life of Jerzy Kosinski



ON THE FACE OF IT, JERZY KOSINSKI'S SUICIDE SEEMED utterly unnecessary. Although many of his relatives had been killed by the Nazis, and although he himself had been separated from his parents during World War II and had wandered alone, a frail, swarthy Jewish child, through rural Poland for five years, Kosinski never seemed tormented by the survivor's guilt that drove Primo Levi to throw himself down a stairwell four years ago. If anything, Kosinski—the author of eleven books, of which one, *Steps,* won a National Book Award and another, *Being There,* became a movie starring Peter Sellers—was a triumphant survivor. He had suffered no physical and mental disintegration of the sort that made Hemingway kill himself. He had not been overcome with the kind of crushing biochemical depression that made life intolerable for William Styron a few years ago.

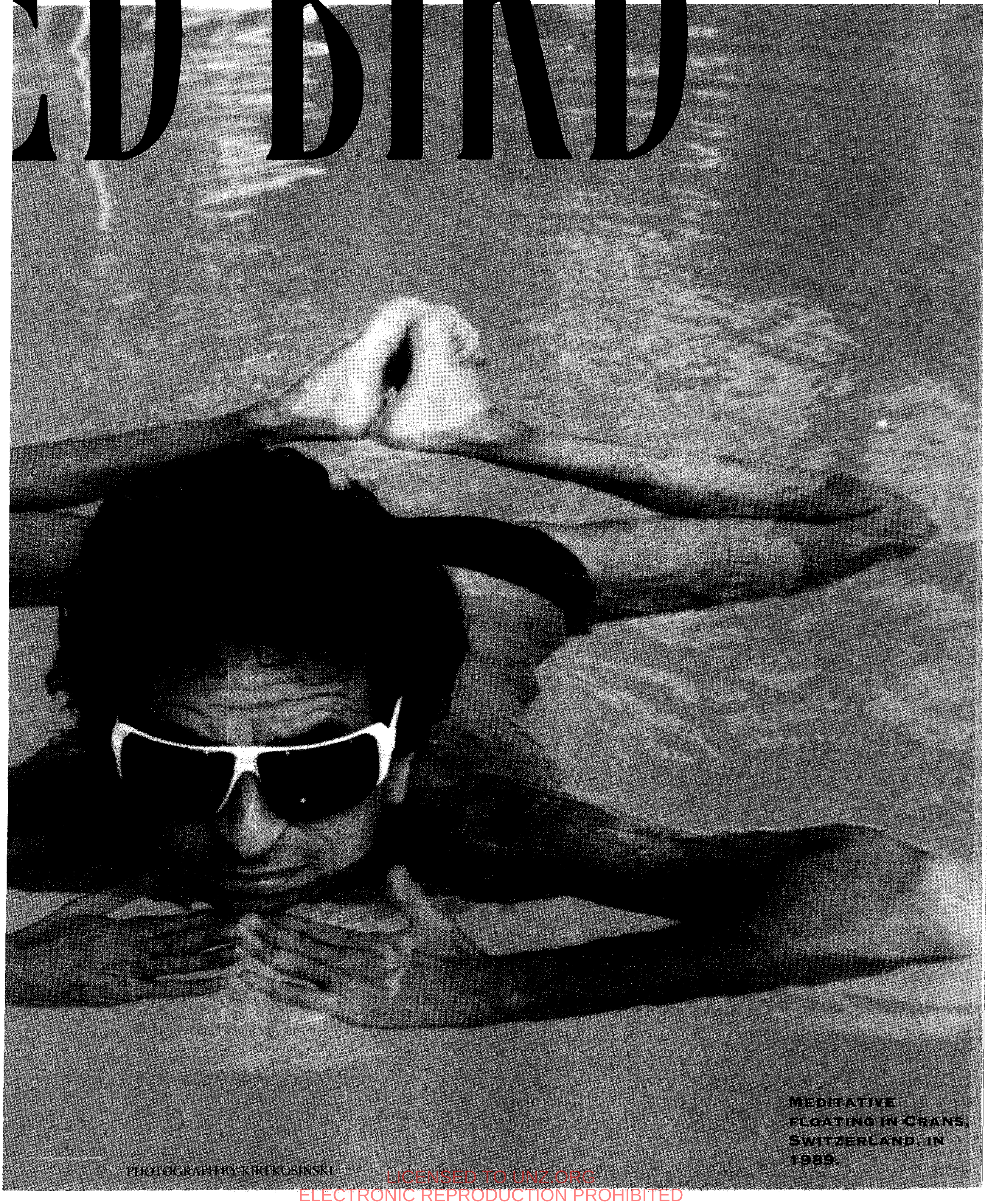
The idea that Kosinski's health was deteriorating, as his wife, Kiki, said in a statement released the day of his death, simply didn't seem that convincing to his friends. He had put up with an arrhythmic heart for twenty years, and when the medication he had always taken stopped working, his doctors began trying new drugs, which made him groggy and impaired his ability to write. But people live on for decades with much greater physical impairment, and Kosinski's friends found it difficult to reconcile themselves to his suicide. "He was not dying," says his good friend Abe Rosenthal. "He took a very early decision."

And that not only saddened but actually angered a number of his friends, who, since Kosinski had stipulated that he wanted no memorial service, were denied an opportunity to gather together and try to come to terms with his decision to take his life. "My first reaction was that this was an incredible waste," says the novelist Lisa Grunwald, who met Kosinski as a teenager through her father, Henry. "I was furious," says the journalist John Corry, who got to know Kosinski in the sixties. "I kept thinking, Jerzy, why'd you do it? He was so full of life. A good many people I know were angry."

One theory about Kosinski's suicide was that he had never quite recovered from the devastating *Village Voice* arti-

BY JOHN TAYLOR

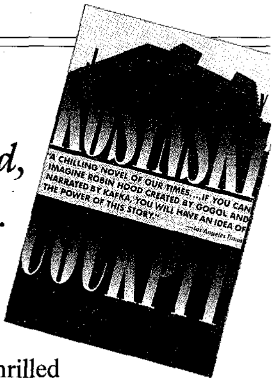
ED BIRD



MEDITATIVE FLOATING IN CRANS, SWITZERLAND, IN 1989.

PHOTOGRAPH BY KIKI KOSINSKI

> *"He was worried about his writing," says Henry Grunwald, who had been a friend of Jerzy Kosinski's for a number of years. "He felt publishers had closed ranks against him."*


KOSINSKI
"A CHILLING NOVEL OF OUR TIMES....IF YOU CAN IMAGINE ROBIN HOOD CREATED BY GOGOL AND NARRATED BY KAFKA, YOU WILL HAVE AN IDEA OF THE POWER OF THIS STORY."
—Los Angeles Times
COCKPIT

cle in 1982. It suggested that his first two books, nonfiction accounts of life in the Soviet Union, were somehow sponsored by the CIA; that his celebrated first novel, *The Painted Bird,* had been written in Polish and then translated with no credit to the translator; and, finally, that assistants helped write later books. "I think it contributed to his death," says Zbigniew Brzezinski, a friend of Kosinski's and a fellow Polish exile.

While the *Voice* allegations were repudiated in detailed articles in the New York *Times,* the Los Angeles *Times,* and *Vanity Fair,* Kosinski remained tainted. He spent the next four years writing *The Hermit of 69th Street,* about a writer named Norbert Kosky ("Kosinski without the 'sin,' " Kosinski once said) who is unjustly accused of telling stories and at the end of the book is drowned by thugs. When that book was perceived as a critical and commercial failure, according to this theory of his suicide, Kosinski believed his ability to continue writing and publishing was threatened. "He was worried about his writing," says Henry Grunwald, who had been a friend of Kosinski's for years. "He felt publishers had closed ranks against him."

But the evidence does not bear out this theory. Kosinski once said he would be happy doing something besides writing if it provided him with the same income and independence. This may have been just a posture, but it does suggest that his identity wasn't entirely defined by his status as a writer. And anyway, he had recently been working on a collection of short fiction, and Jeannette Seaver, the vice-president and executive editor of Arcade Publishing, who had acquired *Hermit* while at Henry Holt, had been planning to publish a collection of his essays. "We were thrilled to do another project," says Seaver. "He had turned in a first draft of some of the essays."

Kosinski did not discuss his suicide plans with Kiki, because she either would want to talk him out of it or would want to go with him. But looking back now, she sees many indications that Kosinski had been preparing for some time to end his life. Letters he wrote to friends in the weeks before his death contained memories and expressions of affection that struck Kiki as odd at the time and that she now regards as farewells. There are the references in the 1991 edition of *Hermit* to his age, 57. "My time is nearly done. At fifty-seven the world is not apt to believe that a man can write fiction, and I have long known that the country is already tired of me." There is a chapter on suicide and suicide notes, and there is even a reference to suicide with a plastic bag. "The Koestlers were found dead in their London flat, a bottle of barbiturates and a glass of brandy in Arthur's hand, a glass of whiskey next to Cynthia and plastic bags neatly wrapped over each one's head: their brand of Socrates' hemlock."

But the signs may predate *Hermit.* Kiki and Jerzy were married four years ago, after living together for twenty years. "We were driving to Connecticut," Kiki says. "Jerzy said, 'Should we get married?' 'To whom?' 'Each other, of course.' 'Why, is something wrong?' " Three days before he died, in an interview with the Toronto *Globe and Mail,* Kosinski explained that he finally got married because "a sense of mortality suddenly descended on me at that time. . . . Kiki, who has been an extraordinary presence in my life, would otherwise have been left with no proof of or access to our past."

Last summer, while in Europe, Kosinski had suffered a seizure. His father, an uncle, and his grandfather had all been incapacitated by strokes, and he had never been able to forget the sight of food dribbling from the mouth of his partially paralyzed father. He felt that because his heart condition was worsening, he would no longer be able to ski or to play polo or to travel abroad. "I had a feeling something was coming to an end when I saw him two or three weeks before he died," says Brzezinski. "It was

PROD. 7901
2·2·79
31C
1
'BEING THERE'
DIR. ASHBY
A
L DESCHANEL

AS GRIGORI ZINOVIEV IN *REDS* AND ON THE SET OF *BEING THERE* IN 1979.

his mood. He was sad. He was low. There was a quality of desperation about him. He was preoccupied with his illness, but that was more a symptom of his overall disquiet or fatalism."

"Jerzy did what he had to do," says Kiki, who remains in their two-room apartment on West 57th Street, answering the hundreds of letters she has received and overseeing the correspondence for the Polish-American bank that Jerzy helped establish and that officially opened the week after he died. "He felt all his exits were being closed off." In that respect, Kosinski's suicide can be seen as an existential decision, a heroic gesture by someone who loved life too much to live it any other way than under the conditions he set. "I rent everything, other than the gift of life itself, which was given to me without any predictable lease, a gift that can be withdrawn at any time," Kosinski told the writer for the *Globe and Mail*. Instead of having the gift of life withdrawn, it seems, he chose to return it himself.

JERZY KOSINSKI HAD A MEMORABLE FACE, one that was much more fascinating than that of any conventionally handsome man. His stiff hair encircled his head like a dark halo. Peaked, wizardlike eyebrows shadowed his glittering, quick eyes. His prominent nose could look hawkish from one angle and Gogolesquely lumpy from another. Kosinski did not like his looks, less because of their intrinsic aesthetic merits than because when he was a child he was always afraid that his features would betray him as Jewish or a Gypsy. Describing the death's-head insignia on the uniform of an S.S. officer, the narrator of *The Painted Bird* writes, "I thought how good it would be to have such a gleaming and hairless skull instead of my Gypsy face which was feared and disliked by decent people."

This was one reason Kosinski loved disguises. He would wear fake beards and mustaches and could adopt facial expressions to resemble people as unalike as Rasputin and Walter Matthau. Norman Mailer was once harassed and insulted by a waiter at Marylou's who finally revealed himself to be Kosinski. Kosinski also had designed a uniform that was not patterned after any actual military costume but had formidable epaulets and buttons and pockets; he claimed that when he wore it, he could get to the front of queues in countries with an automatic subservience to authority.

But physical disguises are only one way of hiding who you are. The other is to tell people you are someone else—to pretend, to deceive, to lie. William Faulkner once described himself as a professional liar, and the same could be said of most novelists. They lie when they create stories, and many of them then go on to lie to interviewers, to dinner companions, to lovers, to themselves. They do it to compensate for inadequacies, or because it is a compulsion they are unable to resist, or for the sheer pleasure of it, to practice their craft, to see what they can get away with. Dylan Thomas's wife once said her husband would lie about what he had for breakfast; he would lie just for the sake of lying.

Kosinski saw himself within this tradition of the writer-liar, of the yarn-spinning fabulist. He had developed a theory, which he called auto-fiction, that held that not only all writing but all memory and even all observation involved some degree of fictionalization because memory and observation were selective and subjective. Since there was no absolute truth or knowledge, only auto-fiction, he both encouraged autobiographical interpretations of his books and denied them. "If you said his works were novels, he would say they were true," John Corry recalls. "If you said they were true, he'd say they were fiction."

Kosinski loved to fictionalize. One reason he was such a draw on the Manhattan dinner-party circuit was his ability to enchant others with his stories. "His chief talent was inspired improvisation," says John Simon, the theater critic for *New York* Magazine, who was befriended by Kosinski in the sixties. "He would talk with such gusto, with gestures, facial expressions, voice, and people were so captivated by his stories that they were glad to yield the floor." "He could cast a magic spell over people," says John Fairchild. "But I never believed anything he told me."

WITH WARREN BEATTY AND DIANE KEATON.

Kosinski was doubted largely because his stories tended to change slightly from telling to telling. "You would hear a story told in many different ways, with different facts, different twists, different endings, and that would make one disbelieve it," says Jack Macrae, a book publisher who was the treasurer of PEN when Kosinski was president from 1973 to 1975. "I think it was largely imaginary." But that was because Kosinski, like all good storytellers, would hone his material. He emphasized different aspects in different versions to see which had the most dramatic impact. "A lot of people were skeptical about his stories—his childhood stories, his accounts of night crawling—but I'm quite sure they were true, or more true than not," says Henry Grunwald. "Like a great raconteur, he embellished, but I don't think he invented."

MANY OF THE LEGENDARY KOSINSKI STORIES INVOLVED sexual depravity. He liked to tell a story—a variation of which appeared in his novel *Steps*—about traveling in rural Italy and stopping at a village where the villagers watched a woman copulate with a goat. He liked to tell another story—a variation appeared in *Blind Date*—about a brothel in Paris where many of the women were formerly men. "He would say that since they had been men they knew how to please a man in ways women never knew, and to go there was the ultimate sexual treat," one friend recalls.

While some people felt he made these tales up, he had in fact explored—if only voyeuristically, as he always claimed—the world of unorthodox sex. Kosinski often slept from 4 A.M. to 8 A.M. and again from 4 P.M. to 8 P.M. During the late-night hours, he liked to prowl through New York's underworld. He visited Plato's Retreat and the gay S&M clubs in the West Village. He

Photograph by Kiki Kosinski.

WITH HIS MOTHER IN POLAND.

befriended and photographed transsexuals and included a number of these pictures in an exhibition at the Century Club, only later telling a few members that the nude women whose photographs they had been admiring were once men. "Through him I got to know an interesting Hungarian dominatrix, the sister of a major figure in psychoanalysis," John Simon says. "She operated out of a brownstone apartment. Once she invited me to a party and showed me her equipment. She claimed to hate her work. She also claimed Kosinski was her client, but who knows if that was true. She died painfully of cancer in the late sixties. Jerzy was at her bedside."

When the political columnist Richard Reeves was writing a book about the 1976 Democratic Convention in New York, Kosinski took him around to a selection of Manhattan brothels. "He knew places that were brownstones on the outside, whorehouses on the inside," Reeves says. "The people there knew him as Joseph Novak [Kosinski's pen name for his two nonfiction books]. I was pretending to be a delegate from Pennsylvania. We would talk to the girls—country girls in the big city. They were sad, but I suppose their stories were interesting. When we approached the moment of commerce, we had worked out a routine. One of us said we had a headache, and we would talk and laugh our way out."

Did Kosinski actually patronize these places or was he just doing research? It's hard to say. Kosinski had early on mastered the technique of implying more than he conceded. "Jerzy would be in Manila, and he would tell the porter, 'I want a girl, a young girl,' " says John Corry. "The porter would bring up a fourteen-year-old. Jerzy would say, 'No, too old.' He would bring up a twelve-year-old. Jerzy would say, 'No, too old.' He would bring up an eight-year-old. Jerzy would pat her on the head and give her some candy. It was an experiment in human depravity. He would come back to New York and say he had asked a bellhop in Manila for an eight-year-old girl. There was a good deal of that with Jerzy."

Not everyone appreciated it. "A lot of people were annoyed about things he invented and later said were true," says Jack Macrae. And Kosinski was punished for it. In fact, it is hard to think of another Western writer who has been persecuted for inventing, for practicing his craft, the way Kosinski was persecuted. Someone or other always seemed to be out to get Kosinski, and this constant persecution, together with his reaction to it, gave his life the logic of an ironic fable. Because he had been persecuted as a child, he developed a persecution complex, and because of this complex, he cultivated secrecy. But his secrecy lent him an aura of mystery, which aroused the suspicions of others, and because of their suspicions, he was persecuted once again. "When the *Voice* article came out, he asked me why this was happening to him," says Kurt Vonnegut. "I told him it was *Till Eulenspiegels,*" he continues, referring to the tone poem by Richard Strauss, "in which a young man who always jokes tells one joke too many and is hanged. Jerzy was always joking."

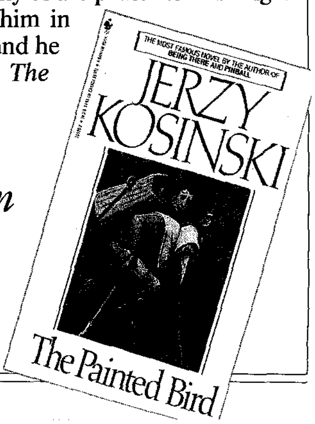
KOSINSKI'S FATHER HAS BEEN DESCRIBED AS A PHILOLOGIST and a scholar of ancient languages, and while he may have been those things, what he did for a living was translate technical manuals and instructions for textile factories. His mother played the piano. They were a bookish couple, Kosinski was their only child, and they lived comfortably in Łódź until the outbreak of World War II.

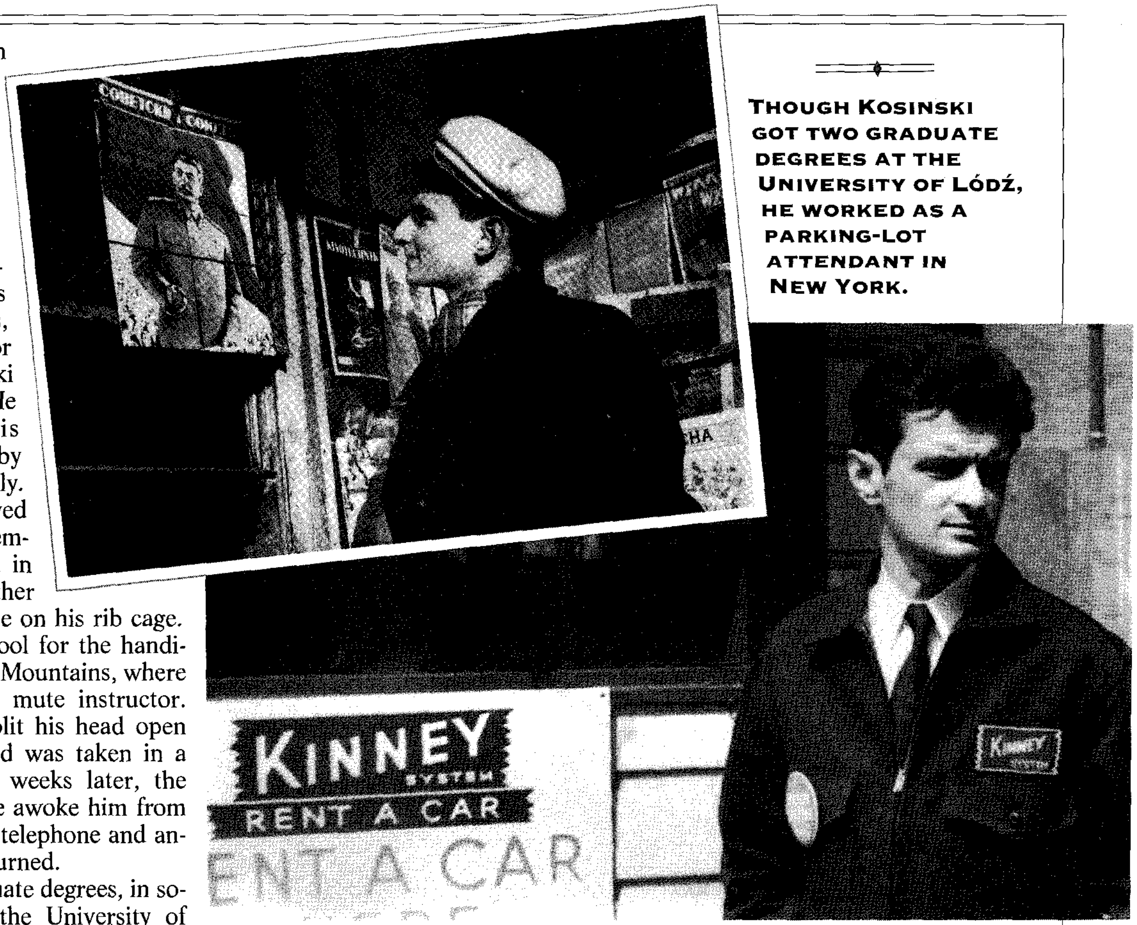
When the Germans invaded Poland, Kosinski's parents were afraid that they might be arrested because they were Jews. Believing that their son would have a better chance of survival if he were alone, they paid a man to place him with a peasant woman in the countryside near the Soviet border. But the peasant woman died soon after, and because of the chaos of the invasion, Jerzy's parents were unable to get to Kosinski, who, at the age of six, was left to fend for himself.

Kosinski often maintained that his experiences during the war closely paralleled those of the boy in *The Painted Bird,* who was taken in by a variety of Polish peasants who exploited and abused him. At other times, however, Kosinski conceded that some of the episodes were either invented or based on the experiences of other children. Like the character in *The Painted Bird,* Kosinski was suspected by many of the peasants of being a Jew or a Gypsy. Those who took him in brought him with them to church, and he always insisted that, as happens in *The*

THE HAUNTED BIRD

"Through him I got to know an interesting Hungarian dominatrix, the sister of a major figure in psychoanalysis," says critic John Simon. "She claimed Kosinski was her client."


THE MOST FAMOUS NOVEL BY THE AUTHOR OF BEING THERE AND PINBALL
JERZY KOSINSKI
The Painted Bird



◆

THOUGH KOSINSKI GOT TWO GRADUATE DEGREES AT THE UNIVERSITY OF LÓDŹ, HE WORKED AS A PARKING-LOT ATTENDANT IN NEW YORK.

Painted Bird, he had been made an altar boy, and after dropping the missal during Mass, he was chased by angry peasants through the village and tossed into a pit of excrement—a trauma that made him mute.

At the end of the war, according to Kiki, Kosinski was picked up by Soviet soldiers, who sent him to a camp for displaced children. Kosinski was then around eleven. He looked very much like his mother and was recognized by someone who knew the family. His parents, who had survived the war by disguising themselves as Germans and had in the meantime adopted another boy, identified him by a mole on his rib cage.

Jerzy was placed in a school for the handicapped and sent to the Tatra Mountains, where he was taught to ski by a mute instructor. When he was fifteen, he split his head open during a skiing accident and was taken in a coma to a hospital. Three weeks later, the sound of a ringing telephone awoke him from the coma. He picked up the telephone and answered it. His voice had returned.

Kosinski earned two graduate degrees, in sociology and history, from the University of Lódź by the age of 22. He served as a sharpshooter in the Polish army, studied in the Soviet Union, and became an associate professor at the Polish Academy of Sciences in Warsaw. He developed an interest in photography but was accused by members of the Polish Photographic Society of harboring dangerous bourgeois tendencies because his pictures of female nudes lacked a social context.

Kosinski despised the totalitarian government in Poland and arranged to escape from the country with a ruse he often called "my greatest invention." As Kosinski liked to tell the story, and as it appears in *Cockpit,* he fabricated four nonexistent professors, acquired letterhead stationery for them, and, over a two-year period, arranged for them to recommend that he be given the visa, plane tickets, and money needed to accept a nonexistent foundation grant in the United States.

Kosinski arrived in New York in December 1957, at the age of 24. He had, he was once quoted as saying, only $2.80 and "a rudimentary knowledge of English," though he later amended this to explain that while his command of written English was quite strong, it was his knowledge of "colloquial American idiom" that was rudimentary. Soon after he arrived, he applied for a Ford Foundation grant to study for a doctorate at Columbia. He was given $2,000, and got an additional $2,000 for each of the next three years. This was not enough, and Kosinski later claimed that he supported himself with a variety of jobs that included parking cars and working as a chauffeur for a black Harlem nightclub owner.

A fellow student at Columbia suggested Kosinski turn his papers on the Soviet Union into a book. Afraid of possible retaliation against his parents and adopted brother, who were still living in Poland, Kosinski wrote the book under the pen name Joseph Novak. In 1958, a friend submitted it to Adam Yarmolinsky, then an editor at Doubleday. "It came to me through a man who chooses to remain anonymous," says Yarmolinsky, who is now a provost at the University of Maryland. "I shared the manuscript with a contact at the CIA to see if it was accurate. It was. I never knew who the writer was."

The book, called *The Future Is Ours, Comrade,* was serialized in *The Saturday Evening Post* and excerpted in *Reader's Digest.* It became a best-seller and prompted Mary Weir, the widow of steel magnate Ernest Weir, to write its author a letter. Kosinski replied, and the two began dating. They were married in 1962, the same year that *No Third Path,* a sequel to Kosinski's first book, was published. Kosinski was 29, his wife 40. Mary Weir had a house in Southampton, a 38-room duplex in New York, a villa in Italy, and an estate in Florida. Their existence was almost inconceivably opulent. But although wealth is a major preoccupation for many of his characters, Kosinski always maintained that he had been unaffected by his first wife's money.

"I didn't acquire anything that I wanted during the marriage," he once said. "I didn't need anything. I always lived in one room. In every house we had, I moved everything into my one room, which drove the servants crazy, because they were not supposed to clean it. I would always clean my own room. And most of the food prepared by our cooks neither Mary nor I could eat, because it was too heavy, and I am a simple eater. So we both dumped the food in the bathroom so the cook wouldn't be upset, but from time to time the cook would discover what was happening—our refusal to eat in front of the cook—and he or she would leave for a 'better' household."

He liked to say later that his one financial contribution to the marriage consisted of tipping doormen and waiters. "I took upon myself the obligation to pay the tips, and it was an obligation I shouldn't have assumed. I did it because I felt I should contribute something, and I felt ridiculous that here I was married and I couldn't do anything. . . . I didn't realize how much it would take to tip. It took everything I had." The obligation exhausted the royalties from his three books and may have contributed to Jerzy and Mary's divorce in 1966, two years before she died of brain cancer. Kosinski liked to skip over the fact of the divorce when he could, since it made for a better story to suggest that fate suddently thrust wealth upon him and then just as arbitrarily took it away. "When Mary died, I had to apply for

"The Polish government wanted to discredit him," says Zbigniew Brzezinski. "They were trying to appeal to nationalism by portraying 'The Painted Bird' as an attack on Poles."

JERZY KOSINSKI
STEPS
STEPS
VINTAGE CONTEMPORARIES

a Guggenheim," he told one interviewer.

Stories about Kosinski's involvement with the CIA began to circulate about this time. He was, after all, a staunch anti-Communist during a period when there was still a pronounced sympathy for Marxism among the New York intellectuals whose circle he had penetrated. At the same time, the United States Information Agency had set up a program to sponsor anti-Communist authors either with grants or by promising to order large numbers of their books for its overseas libraries. Then, too, there was the fact that, although Kosinski admitted that he had not yet mastered English prose, his two books were quite cleanly written. "It was a big joke in the late sixties that ghostwriters wrote his books," says John Corry, who was working at *Harper's* at the time. "He'd come in with some guy—we'd say, 'That's Jerzy's CIA control.' "

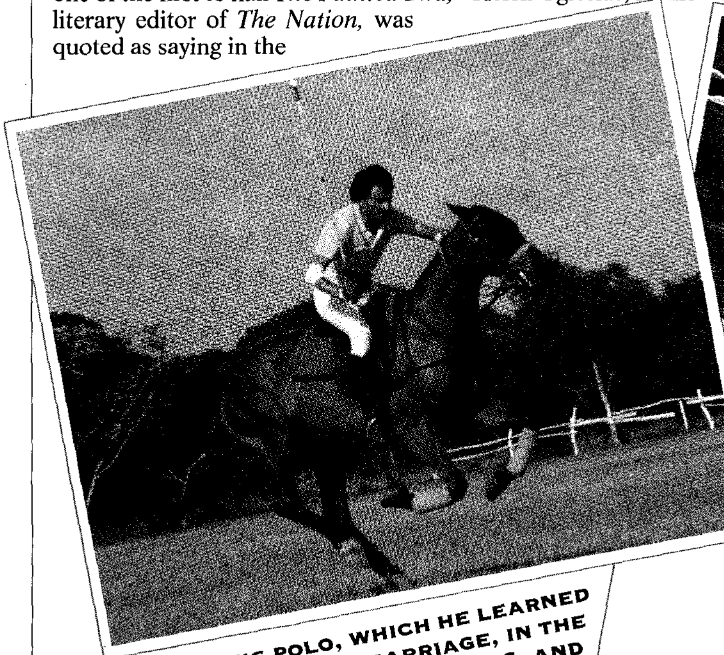
Kosinski maintained that he had helped a fellow student with his Russian and in exchange the student had helped him with the prose of his first book. No evidence ever surfaced to link Kosinski with the CIA, and given his strong anti-authoritarian feelings, such an association seems highly improbable. But the idea has always appealed to certain people. "He published two books written in *Reader's Digest* English," says one well-known writer who did not want to be named. "Polish immigrants don't write well. The CIA in those days was into publishing. They may have recruited this kid straight off the boat. I don't know. If they did, he quickly disowned them."

Stories also began to circulate that Kosinski was not the author of *The Painted Bird,* which was published in 1965 after being rejected, Kosinski claimed, by sixteen houses. "We were one of the first to hail *The Painted Bird,*" Helen Yglesias, former literary editor of *The Nation,* was quoted as saying in the New York *Times.* "After the review appeared, two Poles came to the office. My recollection is that they were very agitated and that they said they had visited other publications with their story. Their claim was that *Painted Bird* had been written by a Polish Jew who was killed in a concentration camp and that the manuscript was somehow gotten out."

A WHILE LATER, ACCORDING TO THE *Times,* A POLISH JOURNALIST in New York named Wieslaw Gornicki, who subsequently became a senior figure in the Polish military government, claimed in an article that "every emigre child knows it is not Mr. Kosinski who writes so well in English, but a man called Peter Skinner, an authentic Englishman with an Oxford education, who has been hired as a ghostwriter." According to the *Times,* Skinner, who had worked part-time as a secretary for Kosinski, denied any involvement in writing the books. Gornicki concluded his article by saying that "Jerzy Kosinski is the biggest literary fraud in the last several years." Over the next few years, such attacks against Kosinski were repeated again and again. "The Polish government wanted to discredit him to gain credibility for itself at a time of waning Communist ideology," says Zbigniew Brzezinski. "They were trying to appeal to nationalism, to crude chauvinism, by portraying *The Painted Bird* as an attack on Poles."

The attacks had no impact on Kosinski's reputation at the time. He received the National Book Award for *Steps* in 1968, the same year he met Katherina von Fraunhofer, an account executive at J. Walter Thompson and the daughter of a German baron. Kiki soon quit her job and moved in with Kosinski, becoming his full-time secretary, typist, administrator, agent, and cook. He taught her how to play polo, which he had learned during his years with Mary Weir, and dedicated all his subsequent books to her.

Kosinski's fascination with disguises, his eccentric habits and wild stories, his visits to dominatrices and South Bronx cockfights, his conversational gifts, his appearances on the *Tonight Show,* gradually established him as a figure of legend. Everyone seemed to like Kosinski. He did



PLAYING POLO, WHICH HE LEARNED DURING HIS FIRST MARRIAGE, IN THE DOMINICAN REPUBLIC IN 1986, AND SKIING IN CRANS IN 1990.

Photographs by Kiki Kosinski.

WITH KIKI AT THEIR 1987 WEDDING.

not, like Norman Mailer or Gore Vidal, engage in feuds or attack other writers. He rarely displayed malice. In fact, he hated violence of any sort, even arguments. When Kosinski was president of PEN, where he did much to focus international attention on the plight of imprisoned writers in Iran and Eastern Europe, he once attended a board meeting with the novelist Thomas Fleming at which a vicious argument broke out. "He got very upset," Fleming recalls. "He just sat there, saying nothing. Later he told me, 'I abhor these kinds of disputes. You're an Irishman; you love them. I abhor violent acrimony of any kind.' It really shook him up."

That was only one of the ways in which Kosinski differed from the supposedly autobiographical protagonists of his books. Tarden in *Cockpit,* Levanter in *Blind Date,* and Whalen in *The Devil Tree* are all violent, vengeful, humorless men. Kosinski was extremely funny and extremely gentle. "He was a very protective man," says Abe Rosenthal. "I had several operations on my knees in the seventies, and my doctor told me to walk in warm water, so I went down to the Dominican Republic." He ran into Kosinski on the beach. After explaining the problems with his knees, Rosenthal set out on his therapeutic water walk. "I turned around and saw him following me at a distance to help if I stumbled," Rosenthal says. "It was a small incident, but I remember it vividly."

While Kosinski was never interested in having children himself, he was extremely generous with the children of his friends. "He was the first person outside my family who said, 'You could be a writer,' Lisa Grunwald says. "I will always be grateful for that. When I was fifteen, he asked me to show him my poetry. He was incredibly encouraging and sweet. He used to send me pre-stamped envelopes with his Switzerland address so I could slide them right in."

Kosinski did resemble his characters in seeing himself as a provocateur, a psychological anarchist. He loved to play the sixties mind game of challenging people unexpectedly to see how they would react. He taught at Wesleyan, Princeton, and Yale during the late sixties and early seventies and once promised his students at Yale that the next day, he would introduce them to two people who were "giants in their field." He showed up with a pair of midgets. "Why don't you ask these people, who are giants in their field, what it's like to be so small?" he said to the class. "Are you embarrassed? They have to live with it."

Although Kosinski's characters tended to be existential loners, manipulative men who had fleeting, often bizarre relationships with other people, Kosinski himself devoted an inordinate amount of energy to cultivating and maintaining friendships. He and Kiki were always writing letters and sending photographs. When they were in New York, they were on the telephone so much that, since they never signed up for call waiting, it could take days to get through to them.

Kosinski was not actually that close to many other novelists. He once said he preferred to be the only novelist at a dinner party because he didn't like the competition. He was better friends with journalists like Abe Rosenthal, Henry Grunwald, and Edward Kosner, the editor of *New York.* When Jerzy and Kiki got married in 1987 in the apartment of Marion Javits, Punch Sulzberger took the pictures.

A second group of Kosinski's friends came from Hollywood. He was known there long before writing the screenplay for Hal Ashby's film version of *Being There,* for which he won a best-screenplay prize from the Writer's Guild of America. These friends included Warren Beatty, who cast him as Grigori Zinoviev in *Reds;* the producer Mark Goodson; and CAA agent Mike Marcus.

In recent years, Kosinski had become close to Ted Field, the movie producer and Marshall Field heir. "It is not easy for Ted, with his wealth, to make close friends," says an associate of Field's. "Jerzy leaped over the preliminary barriers Ted puts up. There was an intellectual communion that took place immediately." They became so close that Field named Jerzy and Kiki to be the guardians of his children if he died; Kosinski, in turn, made Field the executor of his estate.

"THE NOVELS OF JERZY KOSINSKI CONSTITUTE A LITERAture of violation," the critic Welch Everman has written. "His characters are violators and violated in turn, and many of the fictions are based on compiled atrocities which follow each other relentlessly, leading the reader into a world where cruelty, suffering, and brutality are the rules of life." Indeed, the dispassionate description of startling violence was the most obvious characteristic of Kosinski's work. *The Painted Bird,* generally considered Kosinski's best book, has become a classic of Holocaust fiction; its scenes of brutality and horror have the texture of a medieval parable and have been compared to the work of Hieronymus Bosch.

But Kosinski's books were also fragmentary meditations on existential themes like chance, self, identity, freedom. *Steps,* the novel Kosinski himself liked best, describes a nameless narrator's disturbing sexual encounters and manipulative ruses. *Being There,* about a simple gardener named Chance who becomes a political figure, is Kosinski's most comic novel and also his most obviously allegorical.

In *The Devil Tree,* he drew on his experiences as Mary Weir's husband to describe the effects of a young man's wealth on himself and those around him. *Cockpit* and *Blind Date* are further studies in sexual obsession, manipulation, and revenge. *Passion Play* recounts the adventures of a polo player who travels the United States in a lavish motor home, while *Pinball* focuses on a once-famous symphonic composer who now plays piano in a

Photograph by Arthur Ochs Sulzberger.

DURING A RETURN TRIP TO POLAND IN 1989.

small bar but still retains an existential preoccupation with living "each moment, making sure the significance of it did not escape him."

A number of critics felt Kosinski's work had diminished over time. The books tended to be commercially successful, however, though not hugely so. Kosinski once said that he earned a little more than $65,000 a year in royalties. As a result, he and Kiki lived frugally. Their apartment on West 57th Street was rent-stabilized; they drove a 1970 Buick convertible; their condominium in the Swiss village of Crans was tiny. Instead of a summer house in the Hamptons, they rented a small apartment near Yale, where Kosinski had been a fellow and where he liked to practice his meditative floating in a nearby pool.

When they stayed elsewhere, they were usually houseguests. And they played polo on borrowed mounts. "Our favorite line was 'Brother, can you spare a pony?' " says Kiki. But because they were lively and engaging, because they knew the obligation of the guest to entertain the host, because they enjoyed themselves, they were always welcome visitors. "People were possessive of them," says Henry Grunwald. "If couple A found out that Jerzy and Kiki had spent the weekend at couple B's house, they'd be jealous."

Indeed, the Kosinskis were invited everywhere, and they traveled constantly. They could be found in New York in the springtime and fall, dining at the de la Rentas' and with the Sulzbergers'. They usually spent part of the summer with European friends like Jacques Monod, the late biochemist and Nobel Prize winner, in the south of France, or cruising the Mediterranean with Ted Field in his chartered yacht. During the fall they would return to New York but leave again at Christmas.

For years, they spent January and February with Charles Bluhdorn, the late head of Gulf & Western, in the Dominican Republic. When Bluhdorn died and Kosinski befriended Ted Field, they would stay at Field's mammoth Aspen house during Christmas, then go down to Wellington, Florida, outside Palm Beach, to play polo and visit friends like Ami Shinitzky, the publisher of *Polo* and *Equus*. At the end of January, they usually flew off to Crans and remained there until the lifts closed in April. Then it was back to New York.

KOSINSKI'S unruffled enjoyment of this exotic life abruptly ended with the publication of the *Voice* piece in June 1982. Most of "Jerzy Kosinski's Tainted Words" was devoted to the accounts of three editors whom Kosinski had hired to help him polish his books. Geoffrey Stokes and Eliot Fremont-Smith, the two authors of the piece, wrote that "no novelist with any claim to seriousness can hire people to do without acknowledgment the sort of composition that we usually call writing."

But the practice of authors' hiring independent editors is commonplace. And although Kosinski initially maintained that the editors he hired were assistants, a distortion that encouraged the reporters' suspicions, his practice of soliciting outside advice was well known. "I was not in any way ashamed to expose my manuscript to friends who would read it," Kosinski told an interviewer in 1965. "I made sixteen or seventeen copies of every draft and showed them to people. I chose some whose language was not English, and some who were Americans. I asked them to make a little cross next to anything that didn't sound right. If enough people marked a sentence, I knew something was wrong with it."

Two of the three editors interviewed by Stokes and Fremont-Smith denied that their work amounted to "composition" and later repudiated the article. Stokes, says one of the editors, Barbara Mackay, "skewed my version of what I did for Mr. Kosinski."

"There has been this scandal out of whole cloth," says Faith Sale, an editor at Putnam whom Kosinski hired as an independent editor on *Blind Date* and who was not interviewed by the *Voice*. "I did exactly what an in-house editor would do. It was very deep. We went over every word, every scene, every line. But the imagination, tone, sensibility, worldview are solely his. He has a distinctive style and moral tone that are the same from book to book."

"Jerzy was not a prose master," says Jack Macrae. "The vision was his own, but he needed help in whipping the prose into his vision." As Kurt Vonnegut puts it, "He was a good guy who needed a lot of heavy editing and admitted it."

The damage to Kosinski's reputation caused by the whole furor was tremendous. In Europe, where he was even more popular than in the United States, newspapers repeated the charges. Kosinski's German publisher canceled a publicity tour for *Pinball,* which had been published that year, saying, "The press would pay more attention to the articles." "People never say, 'You're Kosinski, the author of *The Painted Bird,'* anymore,"

Photograph by Kiki Kosinski.

Jerzy told a friend a few years later. "Now they say, 'Kosinski, aren't you involved in some scandal about perjury or plagiarism?' "

Five months after the *Voice* piece, John Corry weighed in with his gigantic 6,400-word account in the *Times* of attempts by the Polish government to discredit Kosinski. Stokes and Fremont-Smith ridiculed the idea that they were acting as dupes of the Polish government in attacking Kosinski, and that idea *is* ridiculous. Nonetheless, the Polish government for years had been actively promoting the idea that Kosinski was a "fraud" in both Europe and New York. And as Corry pointed out, Jerome Klinkowitz, an English professor at the University of Northern Iowa who had written several scholarly works on Kosinski, had visited Poland as a guest of the Polish government in 1979; there, he was "deluged" with stories that *The Painted Bird* and *Being There* were plagiarized, and that Kosinski had invented his account of his flight from Poland. Upon his return, Klinkowitz wrote a report of these stories, which he sent to literary friends in New York and also to *The Atlantic* and *The Village Voice.*

Rather than examining the substance of Corry's article, however, journalists—notably Charles Kaiser, a *Times* reporter who had gone to *Newsweek*—chose to accuse Abe Rosenthal and Arthur Gelb of a conflict of interest for publishing a defense of their friend. "At *Newsweek*, this little twerp—I forget his name, he had left here under good circumstances—wrote a vicious piece attacking me and Gelb and Kosinski," Rosenthal says.

Kosinski's reputation as a fraud was strengthened in 1984 when Roman Polanski, who had gone to the University of Łódź with the writer, denied in his autobiography a story Kosinski had been telling for years—that Jerzy and Kiki had been invited to stay with Sharon Tate the night of the Manson murders and missed being killed as well only because they had stopped in New York en route from Paris when their baggage was misdirected. Although this was just a single sentence in a 461-page book, reviewers focused on it. But the accusation was untrue. Jerzy and Kiki *had* been invited to Polanski's house that weekend. A friend of Kosinski's wrote a letter to the *Times*, which was published in the *Book Review*, describing the detailed plans he and Jerzy had made to meet that weekend at Polanski's house on Cielo Drive. Few people saw the letter.

BY THAT TIME, HOWEVER, KOSINSKI WAS DEEPLY INVOLVED in writing *The Hermit of 69th Street.* "When he was writing *Hermit,* we saw nobody," says Kiki. "People accused us of dropping them. We didn't leave the city, even for Christmas. He worked on it seven days a week for four years." In 1987, Kosinski reemerged with a 1,200-page manuscript that, among other things, tried to illustrate how a writer's thoughts can be traced back to similar thoughts by other writers. It was not an easily accessible book, and Bantam, which had a contract for Kosinski's next novel, decided not to publish it. Kosinski returned the advance, and showed it to other publishers before Jeannette Seaver at Henry Holt acquired it.

"He said, 'I realize it's too long; I'm counting on you to trim it,' " she recalls. Seaver closeted herself with the manuscript and worked out a list of suggestions for restructuring it. "He looked at the recommended changes, said, 'Brilliant, brilliant,' disappeared for three weeks, and came back with the manuscript. By the time I read page three I thought, Am I hallucinating? It was not my edited manuscript. It was a whole new manuscript I had to edit from scratch again."

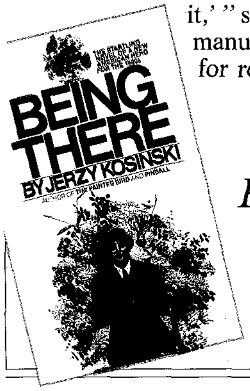
Seaver was simply unfamiliar with Kosinski's working method. Just about everyone who published Kosinski found the experience excruciating. He would not only do twelve or fourteen drafts of a manuscript, he would rewrite the galleys several times and rewrite the page proofs, which meant that the book had to be copyread and reset again and again. "He took home suggestions, then came back with new material and with patches from previous versions," Seaver says. "He did this three or four times. It was like a bad dream. I was cross-eyed."

Kosinski paid for the extra expenses he incurred, but money was not the only problem. Often, his method also meant delaying the publication date. And while Kosinski's compulsive rewriting was irritating enough on his short earlier novels, *Hermit* was 530 pages long—after editing. It also had footnotes, quotations, italics, boldface type, and text blocks set entirely in capital letters on almost every page. Eventually, however, Seaver felt she had gotten the book into shape. The legal problems with the countless quotations were solved, and the page proofs had returned from the typesetter. "Out of protocol, we sent them to the author," she says. "They came back with flags, new writing, new material, yellow Post-its all over the place. I threw up my hands. Dick [Seaver, Jeannette Seaver's husband and the president of Henry Holt] said, 'We can't incur more costs; we have to let it go.' Jerzy came into the office and put on an extraordinary performance. He talked about his philosophy of writing. It was dazzling, brilliant."

Kosinski so impressed the Seavers that they allowed him to revise the book one more time. Finally, it was sent to the printer. Although it received a glowing review in the Washington *Post*—the footnotes alone were "worth the price of admission," Larry McCaffery wrote—a number of critics as well as many of Kosinski's friends found the book to be, as a reviewer for the Chicago *Tribune* declared, "unreadable." Kosinski felt that the poor reception the book got was due to the fact that the Seavers had not allowed him to continue revising, though they claim he actually signed a paper agreeing to do no more work on it. "Jerzy was going to sue them because they published the book without the final changes," says Kiki.

Instead, Kosinski diverted himself with other projects. In 1988, the year that *Hermit* was published, he made his first trip back to Poland since fleeing the country 31 years earlier. Partly as a result of the trip, he became preoccupied with the somewhat controversial idea that Jewish fixation on the Holocaust perpetuated a victim identity and obscured several hundred years of Jewish contribution to European culture. He started the Jewish Presence Foundation to promote awareness of Jewish accomplishments. It sponsored a celebration of the works of Polish writer Bruno Schulz, who was killed in the Holocaust, and raised funds for the restoration of Kazimierz, the Jewish quarter of Kraków. At the same time, Kosinski helped launch the American Bank in Poland, a commercial bank with $7.5 million in capital that he raised from investors like Ted Field and Bankers Trust.

Meanwhile, Henry Holt sold the paperback rights to *Hermit* to Zebra Books. "We got a call from Kiki," says Walter Zachar-



THE HAUNTED BIRD

Falling ill in Italy, Kosinski flew back to the U.S. while Kiki continued on to Switzerland to pick up his manuscripts. It was the first time they had been separated in 23 years.

THE HERMIT OF 69th STREET
THE WORKING PAPERS OF NORBERT KOS
KOSINSKI
Bestselling author of Being There and The Painted Bird
"One of our most significant writers"

"I was startled by how ill he seemed to be, how depressed. He didn't have his piquant vitality," says Abe Rosenthal. "He said he had this irregular heartbeat that disturbed him."

ius, the head of Zebra. "She said Jerzy was very upset about itand wanted to redo it." According to Zacharius, Kosinski rewrote at least 40 percent of the text. Among the material he added was a reference to the suicide last year of porn star Megan Leigh, and a quote from *Hustler* magazine saying, "It wasn't porn that killed Megan Leigh. It wasn't even sex. As far as police investigators can determine from an eight-page letter she left behind, it was the emotional stress of never being able to truly please someone near and dear to her."

KOSINSKI WAS NOT A HYPOCHONDRIAC, BUT HE EASILY imagined the worst scenarios that might result from illnesses and accidents. He was also extremely sensitive to many drugs; wine made him feel unpleasant, and aspirin produced an allergic reaction. For seventeen years, he had been taking a drug called Lexotonil to regulate his heartbeat. Either bcause Kosinski was developing a tolerance for it or because his condition was worsening, Lexotonil lost its effectiveness in the year before he died. The prospect of physical deterioration and the fear of a stroke began to haunt him. He almost severed several tendons in his thumb during a skiing accident. He had to wear a cast and undergo physical therapy, and he complained constantly. At the same time, he became severely depressed when a friend in Aspen was paralyzed in a skiing accident and was told by his doctors that he would never walk again.

Last summer, while driving through Italy on the way to Switzerland from the south of France, Kosinski suddenly felt faint. He stopped at a gas station and went into the men's room. The toilet was dirty. Kosinski pulled the chain to flush it, then blacked out. He was not unconscious for long. When he came to, the water in the toilet was still running. He had had a mild stroke. Afraid of being away from his doctors, he flew home while Kiki continued on to Switzerland to pick up his manuscripts. It was the first time they had been separated in 23 years.

Back in New York, Kosinski completed his revisions on *Hermit* and gave the final changes to Zebra in November. "I went up to the apartment," says Michael Seidman, then an editor at Zebra. "Jerzy and Kiki had sheets and sheets of notes and changes they wanted made. I had the sense this was the book he had to write to define his life."

One night around that time, Geoffrey Stokes was having a drink with editor Michael Caruso in the Lion's Head. "A mutual friend came over and said, 'Jerzy Kosinski would like to meet you,' " Stokes recalls. He experienced a stab of apprehension. After all, he says, Kosinski had once sworn, in an interview in the French newspaper *Libération,* that he would kill Stokes. "I said to Caruso, 'I want backup.' " Stokes and Caruso walked over to Marylou's, the West 9th Street restaurant that Kosinski frequented. The writer was there with his good friend Urszula Dudziak, the Polish jazz singer.

"We had a big talk," Stokes says. "There were moments of great intensity, but it was not all nail biting. I apologized for one error in the piece." To illustrate Kosinski's contempt for facts, Stokes had made a big point in the *Voice* that Kosinski once said he had become mute when he fell with the Bible during Mass but on another occasion had said that he lost his speech when peasants threw him into a pond of excrement. In *The Painted Bird*, the second event occurs immediately after the first.

Stokes and Kosinski also discussed Kosinski's writing method. "In the course of the conversation, he admitted he used several editors but insisted the work was his," Stokes says. "I said, 'Why didn't you say that at the time? We could have had an interesting debate.' He said, 'You don't understand. All my life I've been hiding.' We were there a couple of hours. We closed the place and ended up hugging good night."

Asked whether he had ever regretted writing the article, Stokes says carefully, "As a result of the first piece, a lot of people we didn't know existed got in touch with us. I regret in some ways that we did not do a second piece, but I understand why David Schneiderman"—then editor of *The Village Voice*—"felt once *PW* and *Newsweek* had weighed in, that it would be overkill."

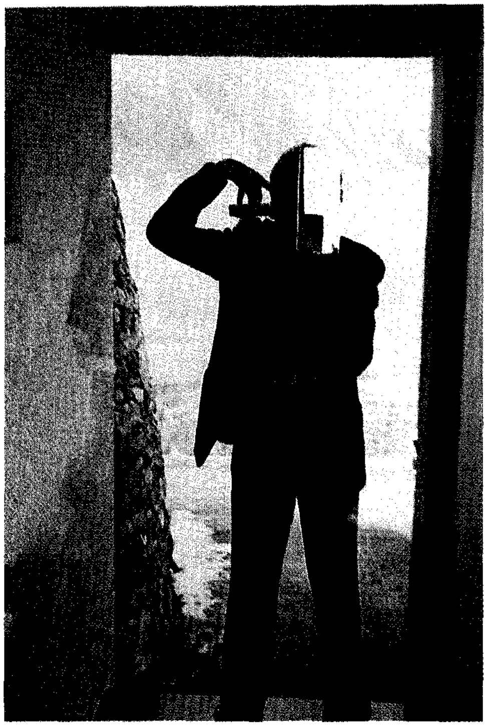
After finishing the revisions on *Hermit,* Kosinski and Kiki flew out to Los Angeles to visit Ted Field. He invited them to accompany him to Aspen for Christmas, as they usually did, but Kosinski was afraid the altitude in the Rockies

A KOSINSKI PHOTOGRAPH OF A VINEYARD IN WINTER.

Photographs by Jerzy Kosinski.

would be bad for his heart. Instead, Jerzy and Kiki stayed in Los Angeles, then returned to New York for New Year's Eve. In February, they drove down to Florida, where they rented an apartment near the Palm Beach Polo Club.

Kosinski's heart continued to bother him. Doctors tried various drugs, but nothing helped. His pulse rate often climbed to 200, then dropped to 40 in the middle of the night. If that happened, he would take a pill prescribed by the doctors to stop the acceleration, but the drug made him feel thick and sluggish and often forced him to remain in bed until noon. The doctors also kept him on a heart monitor. "It was very painful; he said it was like a hand grabbing his heart the whole time," Kiki says. "The doctors said nothing was showing up on the monitor but arrhythmia. He was afraid they were wrong." Kosinski used to like to play polo for four hours a day, but by the end of this past winter his heart was causing him such trouble that he could not stay in the saddle for more than 45 minutes.



SELF-PORTRAIT.

IN THE SPRING, HE AND KIKI RETURNED to New York. The important projects that had occupied Kosinski over the past few years were drawing to a close. The American Bank in Poland was scheduled officially to open in May. The paperback edition of *Hermit* was about to be published, and the Kosinskis hoped the revisions would generate favorable comment (they went largely unnoticed). In New York, they saw Jeannette and Dick Seaver, who had left Henry Holt to form Arcade Publishing. "They were laughing," Jeannette Seaver says. "They said, 'We *did* make a lot of changes on *Hermit.*' They were beautiful, glowing, full of life. Jerzy didn't seem depressed."

But in fact he had become increasingly despondent about his heart problems. During Warren Hoge's birthday party at the Russian Tea Room in April, Abe Rosenthal sat at the same table as the Kosinskis. Jerzy mentioned his bad heart. "I was startled by how ill he seemed to be, how depressed. He didn't have his piquant vitality." Rosenthal saw the Kosinskis a week later at a small dinner party Gay Talese gave at a restaurant on Madison Avenue. "He again said he had this irregular heartbeat that disturbed him. He couldn't sleep and he couldn't work well."

Kosinski had often discussed his willingness to commit suicide. "I am not a suicide freak, but I want to be free," he told an interviewer in 1979. "If I ever have an accident or a terminal disease that would affect my mind or body, I will end it." But no one seriously believed he would kill himself. The last time Henry Grunwald saw Kosinski was at a party to celebrate the publication of *The Theory of Everything,* a novel by Lisa Grunwald, whom Kosinski used to call "little poet." "He said, 'You never change, Henry.' I said, 'I've changed. You never change.' He complained about his heart. I had not taken his heart troubles seriously enough. I said, 'Are you okay?' He joked. He said, 'We'll see what the doctor says.' He was such a survivor, so tough. Suicide never entered my mind." And since, despite his depression, Kosinski did not talk with anyone about killing himself, it also did not enter Kiki's mind. "Jerzy's depression was more serious than I thought," she says.

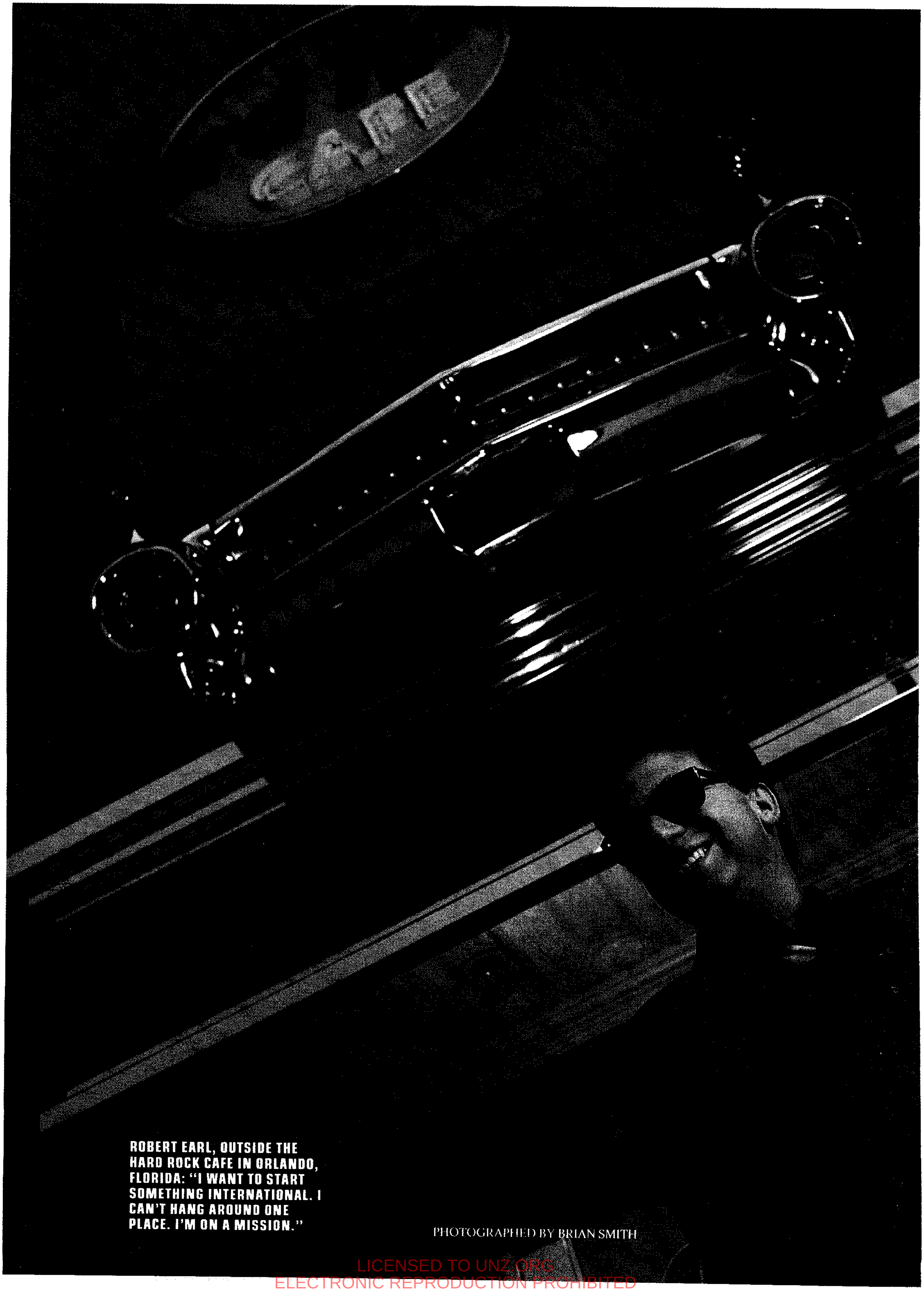
In May, Jerzy and Kiki were scheduled to fly to Poland. Kiki needed to attend an audit meeting for the American Bank in Poland on Monday, May 9. At the end of the week, she and Jerzy were both supposed to be present at a shareholders' meeting. Coincidentally, the Polish poet Jan Lechón, who had been exiled by the Communist government and had committed suicide in New York, was being celebrated that week at a series of events in Warsaw. The Kosinskis were invited, but Jerzy decided he didn't want to make the trip at all. He was tired, since he had not been sleeping well, and he felt the celebration for Lechón would be exhausting. Kiki suggested she go by herself, but that would have been only the second time in their relationship they had been separated, and Jerzy was afraid of being left alone. "He didn't want to go and he didn't want me to go," she says.

Although the Kosinskis were scheduled to leave on Sunday, May 5, their plans were still undecided by the middle of the week. On Wednesday, they attended a lunch for the American Hospital in Paris. They stayed at home that night and worked on correspondence the following day. In the evening, they were invited to a book party for Senator William Cohen, which was being given by Dan Rather and Arthur Liman. The party was originally going to be held in Liman's apartment, but the doormen's strike presented a certain inconvenience, so Nan Talese offered to have the party at her and Gay's townhouse in the East Sixties.

Although Kosinski was in a sad frame of mind, he retained his social graces, and this gave Gay Talese, who spoke to him only briefly, the impression that he was fine. Kosinski as a rule did not like cocktail parties—he used to say that they were a waste of energy since it was so difficult to conduct a conversation of any interest—so he and Kiki left by 7:30 and returned to their apartment. Jerzy proposed going across the street for dinner at Wolf's delicatessen, where they ate and ordered take-out food so often that they maintained an account. Kiki, however, wanted to prepare for the trip to Poland, which was three days away.

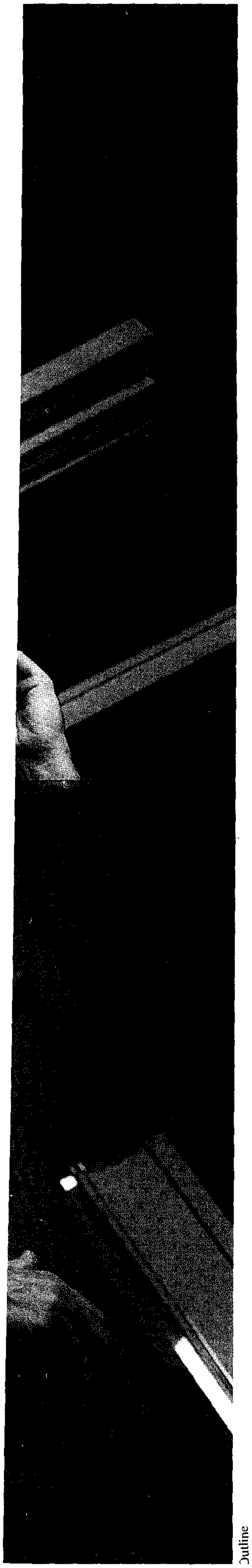
Urszula Dudziak, who lived nearby, had left a message with their service asking them if they were doing anything that evening. Jerzy called her and suggested they meet at Wolf's for dinner. Kiki remained in the apartment to pack. After dinner, Jerzy and Urszula went to see *Drowning by Numbers,* the Peter Greenaway movie about three women who murder their husbands by drowning them. When Jerzy returned home, Kiki was asleep. Since Jerzy had trouble sleeping and often wandered the city late at night, Kiki usually slept on the sofa in the living room. There was a curtain she could draw across the room's entrance, enabling Kosinski to enter the foyer and slip down the short hall into the second room without waking her.

That is what Kosinski did. He wrote Kiki a warm, composed letter regretting the pain he knew his death would cause her. He also inscribed a copy of *The Painted Bird* to her and a copy of *Hermit* to Ted Field. Then he climbed into the bathtub and wrapped a plastic bag around his head. It sounded to many people like a grotesque way to die, but as Arthur Koestler and other students of suicide knew, it is among the most painless. The bag did not choke or strangle Kosinski. As he breathed, the oxygen in the bag was replaced by carbon dioxide. He re-inhaled the carbon dioxide, and after a few minutes, even though his lungs continued to work, he lost consciousness from oxygen deprivation. Shortly after that, his heart stopped. "A wave slowly lifted him up," Arthur Koestler wrote, describing the death of his protagonist in *Darkness at Noon,* which Kosinski quotes toward the end of *Hermit.* "It came from afar and travelled sedately on, a shrug of eternity." ■



ROBERT EARL, OUTSIDE THE HARD ROCK CAFE IN ORLANDO, FLORIDA: "I WANT TO START SOMETHING INTERNATIONAL. I CAN'T HANG AROUND ONE PLACE. I'M ON A MISSION."

PHOTOGRAPHED BY BRIAN SMITH



Outline

Mr. Universe

Between the Hard Rock and Now Planet Hollywood, Robert Earl Reaches for the Stars

ROBERT EARL HAS JUST CUT A tough deal with Linda McCartney, whose motto is "Never eat anything with a face or a heart." When McCartney was having lunch with Earl, who owns the London Hard Rock Cafe, she kept interrupting her meal to proselytize other customers, admonishing them to "go veggie, go veggie!" A successful restaurant man like Earl knows better than to tinker with a winning formula—the Hard Rock without its signature hamburger would be unthinkable. But Earl also depends on celebrity goodwill, so when his new restaurant, Planet Hollywood, opens in New York this September, the menu will carry . . . veggie-burgers.

Earl, who's 40 and British, flew from London to New York in just three hours on the Concorde this Sunday morning, so it's earlier now than when he left. This bit of time machinery gives him an advantage over normal businessmen, but then Earl's business can hardly be contained in 24-hour days. He owns fifteen Hard Rocks from Tokyo to Reykjavík, Iceland, which gross $100 million a year. Ten years ago, after his negotiations with Disney to develop EPCOT fell through, Earl began developing his own group of restaurants and dinner shows, helping turn Orlando, Florida, into the world's No. 1 tourist destination.

But his latest project is Planet Hollywood on West 57th Street, with satellites around the world to follow. "I want to start something international in New York," he says. "It's a great teething ground. But I can't hang around one place. I'm on a mission." It will be to movies what the Hard Rock is

By Aimee Lee Ball

EARL WITH HIS LIFE-SIZE SCHWARZENEGGER CYBORG FROM *TERMINATOR 2.*

to rock and will certainly be the closest Manhattan gets to its own theme park. The construction and design (by Anton Furst, who did the sets for *Batman*) is budgeted at more than $8 million. The homage to film includes everything from Tom Cruise's *Top Gun* uniform to columns in the shape of Marilyn Monroe's legs (Earl says the measurements were supplied by the Strasberg institute).

The nonsmoking, nondrinking Earl has a way of ingratiating himself with celebrity inner circles, and his days are spent—cellular phone in one hand, portable fax in the other—arranging favors and cutting deals. "I'm trying to get Diana Ross to sing for the queen of England," he confides. Small and soft-spoken, he has only one flamboyance: a collection of wild silk shirts. "Yoko begged me to get her one of these," he says of one apple-printed model. It seems only fair: Ono donated four drawings by John Lennon for silk-screening onto Hard Rock T-shirts. And Ross can always be tapped for memorabilia from *The Wiz* for the walls of Planet Hollywood.

Earl is something of a real-life Zelig, the unidentified person among the famous faces in paparazzi photographs. He's also part impresario, part hustler, part Jewish mother. ("French fries? Ice cream? Chicken soup?" he offers. "You've got to eat—I'm a restaurateur.") His partners in Planet Hollywood include film producer Keith Barish, director John Hughes, and actors Arnold Schwarzenegger and Bruce Willis, who showed up last February to pose, shovel in hand, at the New York groundbreaking.

The partners bring movie-world connections, but Earl brings the experience of running restaurants and the skills of a first-rate celebrity wrangler. The idea is for Planet Hollywood to become Elaine's with an open-door policy: food and fame with no reservations—customers will wait in line on the street. Earl thinks he knows what people want—recalling Al Jolson, who used to bring up the lights on an audience so he could check their faces—and he's unapologetic about his strategy and clientele. "You can't make f---ing money at Le Cirque," he says. "And there's nothing wrong with feeding the masses."

IN 1989, KEITH BARISH MENTIONED TO his new friend Robert Earl an idea for a restaurant called Café Hollywood. He'd never invested in the restaurant business, but he liked the idea of combining food and stars. Barish, who had produced *Running Man*, brought Schwarzenegger in as a partner. Willis, who recently bought producer Robert Stigwood's Manhattan apartment, also joined up, saying, "I need a new place to hang out in New York." Earl developed the idea into Planet Hollywood, passing over the old Henri Bendel's site and settling on a nineteenth-century building, down the block from Carnegie Hall, where the rent is more than $1 million a year.

Besides the restaurant, there are plans in the works for a screening room, cutting rooms, and fourteen floors of movie-related office suites. (Earl says the mayor's office for film development is interested in relocating from West 54th Street.) An MTV programmer has been hired to put together film montages on screens throughout the restaurant—even in the rest rooms for uninterrupted viewing. This way, you can watch a retrospective, say, of Hollywood leading men while eating blackened chicken with apple coleslaw.

More than 200 customers at a time can choose from an inexpensive grazing menu: fajitas on sizzling plates, Cobb salad from the Beverly Hills Hotel, bread pudding with whiskey sauce, and apple strudel from Schwarzenegger's mother. A private room will cater to the more exclusive needs of Hollywood-on-Hudson: Earl is thinking along the lines of a Kirk Douglas retrospective, launched by Michael Douglas at a private cocktail reception, or a party this fall for *Knots Landing* actress Michelle Phillips, who recently appeared at a benefit organized by Earl's wife for Give Kids the World, to help terminally ill children spend their last vacation in Orlando.

ANTON FURST IS GOING FOR SURREALISM in his first job designing a restaurant: Customers can eat on a "veranda" against a backdrop of the Hollywood Hills or drink in the bar by a free-standing swimming pool turned on its side. (He's hoping to get Jack Nicholson's diving board.) "Hollywood is another planet, suspended between the desert and the ocean, in a microcosm of its own," says Furst. "I was asked to do for New York what I did for Gotham City. But Gotham was dark, brooding, heavy, run by criminals. This is almost a smile at Hollywood. Obviously, one way to go would be to make it absolutely fascinating with special effects. But we're trying to make it a pleasant place to be, rather than getting into awesome theme-park technology, which is the sort of place you go to once, but you don't want to hang out in it. And I don't want it to be like a museum."

Maybe not, but the collection of movie artifacts acquired from auctions and estates for this and other Planet Hollywoods does have its own curator, and guides to the display will be handed out to customers: Valentino's frilly white shirt from *The Son of the Sheik,* Jayne Mansfield's yellow bathing suit from *The Girl Can't Help It,* and James Cagney's red-white-and-blue clown suit from *Yankee Doodle Dandy.* There is Faye Dunaway's dress from *Bonnie and Clyde,* Ann-Margret's dress from *Carnal Knowledge,* and Kim Hunter's monkey suit, complete with little simian toes, from *Planet of the Apes.* Also on view: Darth Vader's mask, Rocky's Harley-Davidson, and a collage that John Belushi's wife made out of Ed Begley's credit cards.

The knife from *Psycho* and the sledgehammer from *Misery* may be cordoned off with a warning for small children ("Like Madame Tussaud's Chamber of Horrors," Earl says), along with Freddy's slice-o-fingers glove from *A Nightmare on Elm Street* and the repulsive life-size cyborg from *Terminator 2.* No one is even mentioning *Hudson Hawk* around Willis.

In an area dubbed Hollywood Heaven, there's a portrait of James Dean with a poem he scribbled about the pressures of stardom, as well as an arcane piece of memorabilia: When *Rebel Without a Cause* was made, there were two opening scenes. One, showing the brutal beating of an old man holding a toy monkey, was cut, but the monkey survived and will be installed at Planet Hollywood. There's a lot of Marilyn Monroe material, including a pair of autographed shorts she got from a military unit in Korea and the piano she pawned as a struggling actress. (When she became a star, she hired a detective to track it down.) "I got Marilyn Monroe's bikini for the pool in the bar," says Earl. "I badly wanted that. I don't wear it."

PLANET HOLLYWOOD

Earl makes no promises about which celebrities will show up at the new restaurant.

Barish produced *Sophie's Choice,* so you'd think there would be some memento from the picture. "It's Meryl," Barish deadpans. "She's promised to be there five days a week." John Hughes has asked that a table always be held for him at the soon-to-be-built Planet Hollywood in his hometown, Chicago (Earl is currently scouting locations there).

But as with other celebrity-owned restaurants—most recently the TriBeCa Grill—it seems unlikely that stars will spend much time breaking bread with the masses. And no-show celebrities may mean disgruntled customers—at least those who believe that they're having a better time because Bruce Willis is at the next table. Earl makes no promises about who will actually show up but admits, "There's something about a celebrity in the place where you're dining. Your experience is that much greater when you're passing on the story to friends who are back in their—I won't use the word *mundane*—normal lives and routines."

SINCE PLANET HOLLYWOOD WILL have a shop selling the logo and lines along 57th Street, all down the block from the Hard Rock, it's hard not to think clone, and even harder to keep a straight face when Earl insists disingenuously, "Planet Hollywood was carefully designed so there would be no accusation whatsoever of duplication. You'll find zero similarity." Yet he already anticipates some of the same old problems. Riding around in a limousine driven by an ex-cop, Earl has to be almost physically restrained from leaping out and making a citizen's arrest of the street vendors selling contraband Hard Rock T-shirts.

Every day, Earl gets half a dozen offers to franchise. "The president of Coca-Cola told me that Hard Rock is the second most important trademark for 18- to 30-year-olds in America," he brags. But it's hard enough for a person, let alone a restaurant, to stay hip in an age when Kevin Kline is replaced by Kevin Bacon is replaced by Kevin Costner. "The name Hard Rock is already there," says Earl. "How do I keep it cool?" One idea is cartoon characters called the Hard Rock Rascals, based on Janis Joplin, Elvis Presley, John Lennon, and Jimi Hendrix, who discover an old jukebox that transports them to Rockopolis and teaches them about the origins of music.

The idea of his business being turned into a rock cartoon appeals to Earl. "I found out early on that I couldn't be a performer," he says. "I probably would have liked to be." His father, Robert senior, was a British pop singer, and Earl played bass guitar in a late-seventies rock group. "Very average," he admits, "although there were some interesting people in it. One OD'd. One or two in prison. But I didn't want to go out to work, and the only course at university in the United Kingdom that interested me at all was operating food-and-drink establishments."

At the University of Surrey, Earl was friendly with a guy whose father organized a rock festival, so Earl got the catering concession. "They weren't going to contact Marriott," he explains, "and my friend said, 'Well, Robert's studying food at university. . . .' " He bused 400 fellow students to Lincoln, England, and paid them to cook hamburgers for three days. A quarter of a million people showed up, and Earl celebrated his twenty-first birthday at the festival with Rod Stewart, Joe Cocker, and the Beach Boys.

AFTER APPRENTICESHIPS AT THE SAvoy and Grosvenor House, Earl saw a gap in the food-service business. "There didn't seem to be any places where tourists were made welcome," he says. "A group of 100 Yanks on American Express were not well received in a restaurant when they suddenly arrived off the bus." A friend of his father's owned several banquet halls in London that had traditionally been used for weddings, and Earl turned them into themed dinner shows—a medieval banquet, a cockney evening, a tribute to Olde England. He'd fly to the U.S. to prepackage tour groups and ended up feeding 5,000 people a night. He also bought the business and in 1987 merged the company with a British leisure group called Pleasurama, which paid $63 million for his 70 restaurants and expertise.

Earl occasionally dropped in at the original Hard Rock Cafe in London, founded by Americans Isaac Tigrett and Peter Morton, whose partnership dissolved in 1982. Morton got the rights to Hard Rocks in Brazil, Venezuela, Australia, Israel, and the American West. Tigrett got all of Europe, all of Asia, and the East Coast of America. Morton opened a Hard Rock in Los Angeles, along with Mortons, now one of the movie business's stalwart hangouts. Tigrett kept London and opened a New York Hard Rock, backed by Yul Brynner and Dan Aykroyd.

One of Earl's first deals for Pleasurama was to buy Tigrett's half of the hold-

NOTHING ATTRACTS LIKE THE IM
CORIANDER SEEDS FROM MOROCCO
ANGELICA ROOT FROM SAXONY
JUNIPER BERRIES FROM ITALY
CASSIA BARK FROM IND

ings in the Hard Rock for $100 million in 1988. (Morton retains the other half, and any decisions involving use of the trademark across each other's territories are made jointly.) Then Pleasurama became the object of a hostile takeover by a large British company that was called Mecca Leisure. Then Mecca was gobbled up by the even larger Rank Organisation (remembered by movie buffs for all those classic black-and-white films that always began with the banging of a metal gong).

PLANET HOLLYWOOD

Earl jokes about installing speakerphones on his tennis courts and a fax in his shower.

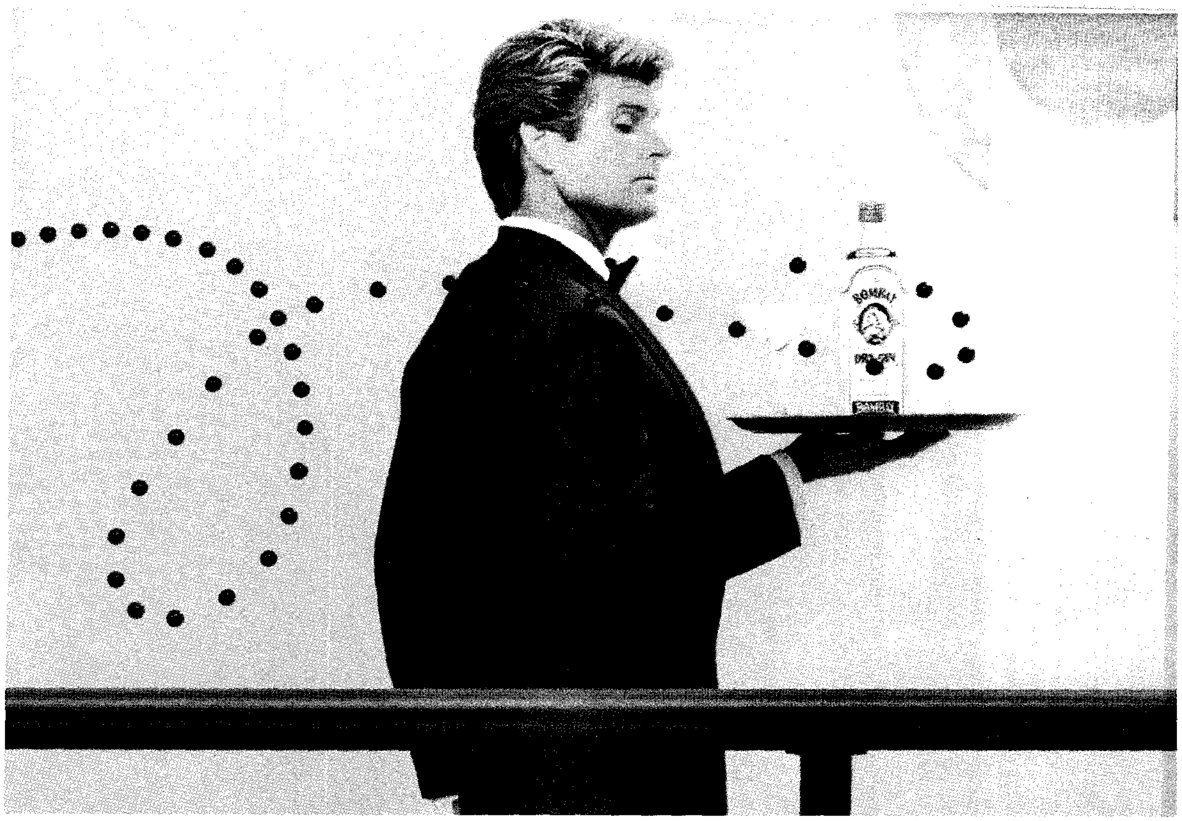
The climate of hostile takeovers worked for Earl: That last deal, in 1990, was for £1 billion, and Earl says his new parent company is terrific. "They're mensches, if you know the word," he says, "because they understand about leaving us alone. They don't say, 'Please put at the bottom of the menu, "a subsidiary of Rank." ' But speak to me next week. Could be Japanese."

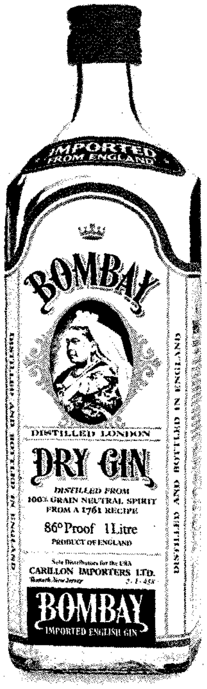
In the late seventies, Earl had been approached by Disney to take his theme-dinner idea to the British Pavilion at EPCOT. "It was a bit plasticky, what they were doing, but I could see the numbers," he says. "Then they told me what my stuff for them would look like, what the price of everything had to be, what I would have to do, and I walked from the deal. But you know how people will sometimes say about a city, 'You should have seen it back when . . . ' ? Orlando was the first time I was there before the event, early enough to get a major stake in it."

Earl moved to Orlando in 1983 and developed a group of restaurants, including King Henry's Feast (with strolling troubadours and all the mead you can drink) and Fort Liberty Wild West Show (with shoot-outs and saloon girls). At the Hard Rock in Orlando, the exterior is in the shape of a guitar: The front entrance is a guitar neck, complete with frets and strings, and the back door opens onto Universal Studios. Earl claims it's the highest-grossing restaurant in the world. "That's a hell of a statement," he admits. "Mind you, there's a McDonald's in Moscow that has them lining up. But we do 6,000 meals a day." The spread of such commercial mass entertainment in Orlando led to a recent *Time* cover story that likened the city to "Dennis the Menace on acid" and called it the next Los Angeles.

Admitting he can't relax for more than an hour, Earl is already at work planning a new café in Santa Monica with Schwarzenegger, who seems to have discovered the restaurant investment as cash cow. But lately, most of Earl's time is spent commuting, with his wife and two small daughters, between his dream restaurant on 57th Street and his dream house in Orlando.

"You're in the bar now," he says, side-




IMPORTED FROM ENGLAND
BOMBAY
DISTILLED LONDON
DRY GIN
DISTILLED FROM 100% GRAIN NEUTRAL SPIRIT FROM A 1761 RECIPE
86° Proof 1 Litre
PRODUCT OF ENGLAND
CARILLON IMPORTERS LTD.
BOMBAY
IMPORTED ENGLISH GIN
DISTILLED AND BOTTLED IN ENGLAND

RTED TASTE OF BOMBAY GIN.

ALMONDS FROM INDOCHINA LEMON PEEL FROM SPAIN ORRIS (IRIS ROOT) FROM ITALY LICORICE FROM INDOCHINA

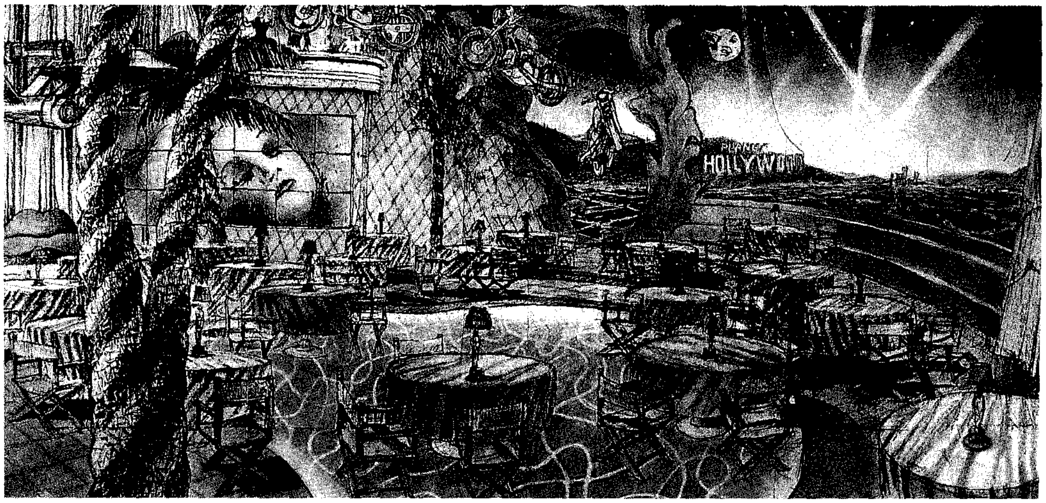
©1988 Carillon Importers, Ltd., Teaneck, N.J. 86 Proof • 100% grain neutral spirits.

stepping a pit in the floor and an Allied Sanitation bin at the Planet Hollywood construction site in New York. It still looks like the surface of the moon, but Earl points out what he sees in his mind's eye: the open kitchen, the double-height restaurant, the tiered seating of the screening room, and the beer cooler in the basement. "You must replace the steel structure when you take out a floor," he reports, and six feet of hard rock (the joke is not lost on him) had to be excavated by round-the-clock work crews. Earl stops to chat with the Irish foreman about soccer in the U.K.

THE OTHER PILE OF RUBBLE in his life is the new house, dubbed Earlyworld, on a 20,000-square-foot lot in a private community behind security gates, where every home sits on either a golf course or a lake. Adam Tihany, who designed both the house and the restaurant Remi, has agreed to let Remi's chef fly down to Orlando and train Earl on the brick pizza oven in Earlyworld's new kitchen. Earl has been joking (sort of) about putting speakerphones over the tennis court in the Michael Milken tradition and installing a fax machine in the shower. ("I'm quick on decisions," he says. "I'm from the school that you're okay as long as you make more right than wrong. So I'm fast on the phone and then good-bye. And all my faxes are three-liners: 'You have not done this. You swine. Signed, Robert Earl.' ")

Arnold Palmer may be his neighbor in Florida, but tennis is his passion. Every year on his birthday, Earl holds a tennis tournament at his local club. This year, he turned down parties in New York and Hollywood with all famous faces. Instead, Earl chose to continue the tennis-tournament tradition. The guest list this year included his wife's dentist, his daughters' former nanny, and several basketball players (nearly twice his size) from Orlando's NBA franchise, the Magic. The party favors were T-shirts with Earl's head superimposed on Schwarzenegger's body, and the gifts included enough tennis gear to open a pro shop.

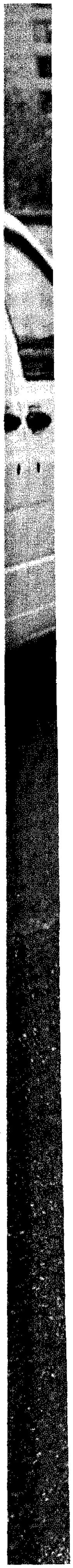
"I've got luminous balls," he reports cheerfully. Not even Schwarzenegger can claim that. ■


PLANET HOLLYWOOD

ANTON FURST, WHO ALSO DESIGNED *BATMAN*, WILL PROVIDE A SURREAL LOOK.

Hot Tickets

DEPARTMENT OF TRANSPORTATION
TRAFFIC
CITY OF NEW YORK



Traffic badge photographed by Joseph Clementi.

BERNICE KANNER TAKES TO THE STREETS

AS A SMALL CHILD, I USED TO PRETEND that my playing cards were cars; for hours, I would contentedly "park" them, line them up in lanes, and untangle them from their rush-hour snarl. The years have not eroded my fixation with automotive order. Recently, I watched as a traffic agent deftly unclogged midtown gridlock, and yearned to be in her place. So, with some deft maneuvering of my own, I arranged to be a temporary traffic agent in a city with too many cars and too few parking spaces. And I discovered that when I was in that guise, no one was happy to see me coming.

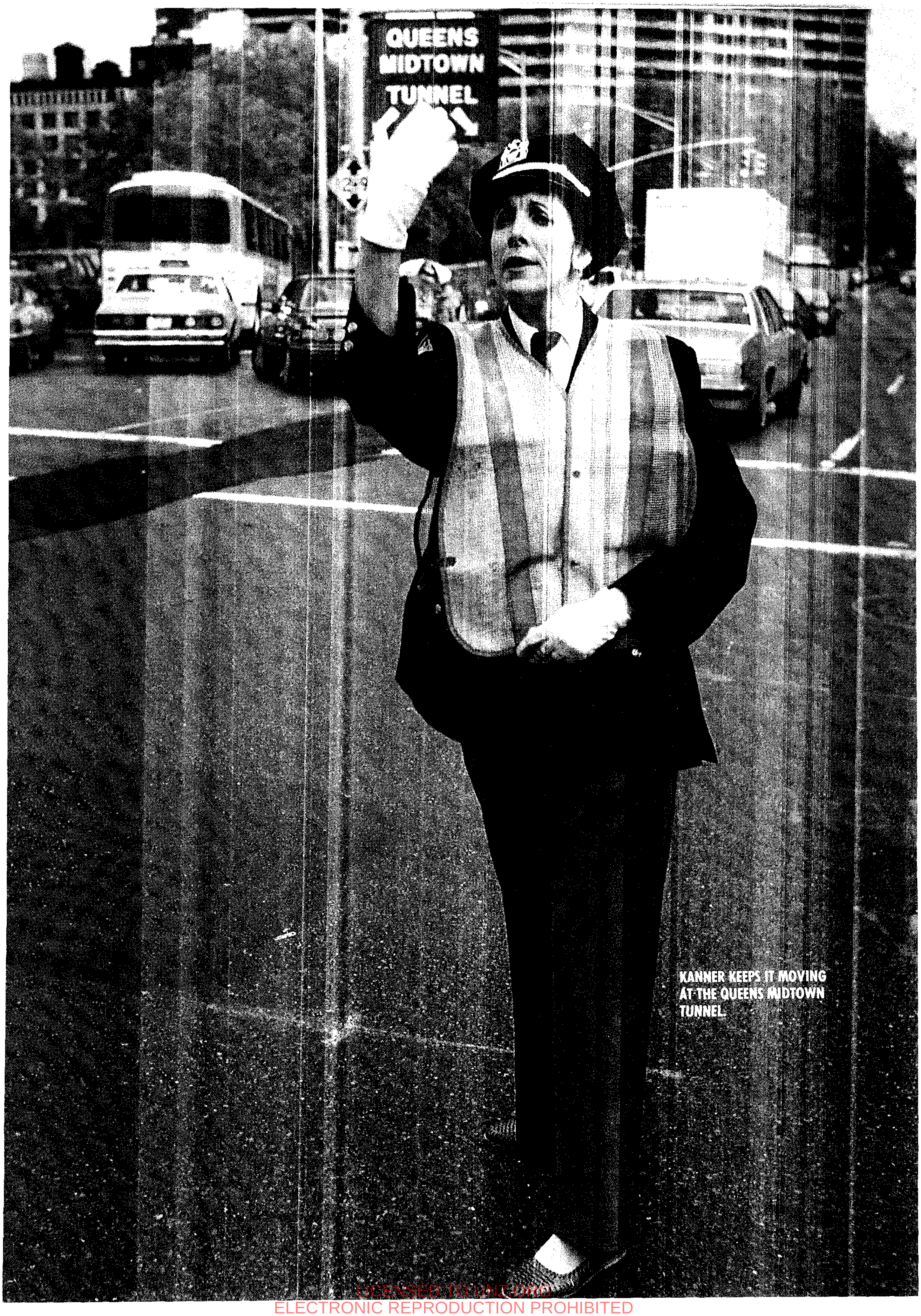
I joined Unit 111A, the Department of Transportation's year-old elite Flying Squad, its answer to the Green Berets. Assigned badge 1968, I was outfitted with an eight-point navy hat, crisp navy wool jacket, gray tie and gabardine pants with a navy stripe, white shirt and gloves, and reflective orange vest. (The department is phasing out the brown-and-tan uniforms that were adopted in 1974, when Benjamin Ward was traffic commissioner.) I was also issued a wad of papers—field-patrol sheets, violation code cards, unusual-occurrence cards, parking-meter-defect reports, and partly preprinted summonses—a whistle that must be worn on a lanyard, change for phone calls, and, finally, a crackling walkie-talkie (plus instructions on how to summon help in a hurry). Luckily, I never had to use it, but when a man in Washington Heights accosted me and my partners with a five-pound sledgehammer, I found its bulk comforting.

Abuse, both verbal and physical, is an occupational hazard. My partners—38-year-old Brownsville native Arthur Simmons, on the force for 8 years; 35-year-old Trinidadian Ian Moreno, a 5-year veteran; and 24-year-old Albert Hall, whose 1-year post-training probation ends this month—have been threatened, spit at, punched, and pelted with garbage, and their car has been vandalized. Their colleagues have had their heads bashed, their summons books confiscated and shredded, and hot coffee (and worse) tossed at them. In fiscal 1990, agents reported 461 assaults. Some have been bitten by dogs and attacked with garbage cans, iron rods, knives, screwdrivers, broken bottles, wire-mesh litter baskets, sticks, and bricks. One was picked up and hurled across a car; others have been "brushed" by vehicles whose drivers insisted they didn't see them.

Agents are routinely called Brownies, Chocolate Chips, and Dinkins Dogs, and now, thanks to the new uniforms, Blue Jays, Blueies, and Smurfs as well. "Brownie," for one, is considered racially based and demeaning. When the Traffic Enforcement Unit was created, in 1960, its agents, known as meter maids, were women assigned to ticket illegally parked cars. Today, 60 percent of the force are men, chiefly black and Hispanic.

At headquarters—the third floor of 601 West 50th Street—our squad lieutenant reminds us that safety is our primary concern, then sends us onto the mean

PHOTOGRAPHED BY ED QUINN


QUEENS
MIDTOWN
TUNNEL

KANNER KEEPS IT MOVING AT THE QUEENS MIDTOWN TUNNEL.

streets. Ordinarily, each car accommodates one to three agents, but now four of us pile in and head east, following a route more whimsical than planned.

I quickly discover that parking rules are as puzzling as Rubik's Cubes, often irrational (some signs conflict with others nearby) and confusing, changing with the clock (at 4 P.M., a driver could feed the meter on a main avenue and still get ticketed if a NO STOPPING 4 TO 7 P.M. sign is in effect). In some parts of Manhattan, a double-parking fine is $35; in the outer boroughs, it's also $35; and south of 96th Street, it's $40.

Doctors get away with murder at curbside, if not at bedside: They're allowed to park in NO PARKING zones near a clinic or hospital for three hours and for one hour elsewhere while attending to a patient—essentially, free-parking carte blanche. Astoundingly, dentists enjoy the same "house call" privilege. Police, diplomats, other government employees, the press, the handicapped, and the clergy also merit allowances, as do vehicles connected with the shooting of movies or commercials.

HOT TICKETS

Confused

I quickly discover that parking rules are as puzzling as Rubik's Cubes, and often irrational.

DEPARTMENT OF TRANSPORTATION
TRAFFIC
CITY OF NEW YORK

Our first "hit" is a maroon Toyota in a NO STANDING zone at 64th and Third. Opposite Fox TV on 67th near Third, we write up a gray Ford with press plates that has abused its privilege by abutting a NO STANDING sign. We start to ticket a shiny black Mercedes in front of 333 East 68th when the distraught chauffeur rushes out—but because Hall has written the first number, he is required by training to finish it. (Agents much prefer it when the "victim" isn't around.) At 68th and First, a white-haired man races to the fire hydrant next to which he's left his Plymouth Reliant with New Jersey tags. "All right, I'm a sinner," he announces. Stopping to ticket a Federal Express van in a NO STANDING zone, we exasperate a woman in a purple coat who is hailing a cab. "For a traffic cop, you should use some driving sense," she scolds. "You're right, ma'am," Simmons replies stoically.

At 69th and First, a gray Saab, an Oldsmobile Cutlass Ciera, and a Mercury Sable—all parked where they shouldn't be between 8 A.M. and 6 P.M.—get ticketed; in the same zone, a blue Mercedes with M.D. plates and a Ford Escort with diplomat plates do not. At 333 East 69th Street, a doorman promises to call the tenant whose car is blocking the fire hydrant. Toting luggage, she arrives a moment too late, assesses the situation, and curses under her breath. "Now I have to wait for you to finish?" she says with a sneer. We pass cars that the foot patrol has already ticketed, then speed away to virgin territory.

SOME 900,000 VEHICLES ROLL into (and out of) Manhattan daily. More come in gridlock season (from Thanksgiving to Christmas), during warm weather, on Wednesday afternoons (for matinees), Thursdays (for shopping), and Fridays (for bars and discos). Monday is usually the lightest day. Sometimes, traffic directors, ticketers, and tow-ers are deployed in a Schwarzkopfian strategy to deal with tough bottlenecks, such as West 42nd Street (where New Jersey commuter vans triple-park, then make illegal U-turns).

At a time when traffic jams and repair projects are snarling New York's streets, some of the city's traffic directors have been reassigned to the ranks of its ticket-issuing agents (except in midtown, where the law mandates a smooth flow to reduce air pollution). There are currently 578 traffic directors and 1,160 ticket-issuing agents. Another 391 agents work in towing enforcement. Last year, they wrote 8,350,000 tickets citywide (35 percent of them in Manhattan), amounting to four times their combined annual salaries. (Salaries start at $19,873 and climb to $25,917, plus a $482 uniform allowance.) Each year, the city collects only about a third of the amount on the tickets; in fiscal 1991, it collected $260 million from parking-violation offenders. The most common ticketable transgressions: parking at fire hydrants, crosswalks, NO STANDING zones, and bus stops, and double-parking. Last year, 151,408 vehicles were towed and 90 percent of them redeemed. Unclaimed scofflaw vehicles were sent to public auction.

We puzzle over how to ticket a Honda Prelude that is seemingly abandoned in the middle of the street. It's not *really* double-parked; a photo could dismiss the ticket on a technicality. But it *is* twelve inches or more—much more—from the curb. As Moreno's pen begins to scratch a $35 fine, a man rushes from a nearby snack bar waving a falafel. "Just buying lunch," he says with a grin. A costly snack, but it would have been more had he parked next to the curb and the NO STANDING sign—and out of traffic.

Ironies abound. Double-parked commercial vans clogging major arteries don't get ticketed. (Technically, commercial vehicles may "unload" for 30 minutes, but rarely do we hit-and-run operators circle back.) Neither do vehicles in "Self-Enforced Areas," such as those surrounding police stations; no agent wants to risk the possible repercussions of ticketing a bigwig. Drivers may park by a hydrant or NO STANDING sign so long as they stay in the car. When a passenger in a Cadillac with diplomat plates parked at an M58 bus stop can't find the keys, however, Simmons swoops down. And a gray Chevy Celebrity with diplomat plates that hugs a NO STANDING sign gets ticketed for not having a valid inspection sticker. "Am I next?" chirps a workman, happy in the knowledge that he is legally parked.

A woman shows us her baby in a car seat as an excuse; we insist that she move her car anyway. Another, trailing three small children, tells them loudly that "these bad people are making Mommy pay for taking you out for ice cream." The children glare at us. Next, Simmons tickets a Jeep with Connecticut tags parked at the service entrance to the Asia Society, but a gray Dodge van with commercial plates double-parked next to it gets cited only for having "unaltered sides"—that is, no explanatory writing on its panels—and an expired registration. In front of the Hospital for Special Surgery, we ticket several cars in a NO STOPPING zone. One owner protests that another traffic agent told him he could park there. Moreno keeps writing. "God bless Mayor Dinkins and you motherf-----s," the man screams.

"You have to have a certain kind of presence—a flat face, as if to say, 'I don't enjoy this, but it's a job,' " says Assistant Commissioner Victor Rosen. "If people get chesty with you and sidewalk lawyers materialize, rather than dissuade you, it should confirm that this vehicle is getting towed. You're giving a civics lesson to the crowd, telling them that they are not going to butch you off."

People react to a summons in a variety of ways. One woman, two high-heel clops too late to avert a ticket, wails, "My husband will kill me." A doctor, peeved that his M.D. plates haven't immunized him at a hydrant, threatens to get us fired. One man professes to be pleased to help pay for the "million-dollar artwork in Rikers Island." I'M A WORKING MAN JUST LIKE YOU, proclaims a placard in a car's front window. IF YOU DON'T GIVE ME A TICKET, HAVE A NICE DAY; IF YOU DO, KISS MY ASS. A foreigner pleads total ignorance of local parking customs. A woman in a white Buick with New Jersey tags gives us the

KANNER AND AGENT ARTHUR SIMMONS TICKET AN UNLUCKY VEHICLE.

finger, tells us to go to hell, and snarls that Simmons is teaching me to be mean—but then another man actually thanks us for his ticket. One sultry day at 48th and Tenth, a man whose car is in a NO STANDING zone unobtrusively reaches for his wallet; Moreno remains politely oblivious. And in midtown, a man moans that a ticket will deprive his family of money for medicine. Cases like this weigh on our consciences—but my partners tell me the tug is only temporary, forgotten when they go home.

AT THE TRAINING ACADEMY, housed in a Dickensian Board of Education building near Fort Greene, recruits learn traffic and sign regulations and the etiquette of driving, walking the beat, and summons and field-patrol-report writing, as well as how to direct traffic, manage stress, communicate with the public—and defend themselves from it. (A high-school diploma isn't an entrance requirement, but applicants must have a valid New York State driver's license, and they must have taken a civil-service test; a criminal record isn't necessarily disqualifying.)

Recruits also learn how to dress for success. Hair must be pinned up so it's above the shirt collar; no flashy barrettes, excessive makeup, or dangling earrings are allowed. Beards of at least four days' growth are okay, but handlebar and Fu Manchu mustaches are out, as are reflective sunglasses. One simple gold chain is the only permissible jewelry for both men and women. Shoes must be plain dark-brown or black oxfords.

On July 8, 195 new recruits start a nine-week course. (Agents complain that promotions have been delayed or frozen.) The most recent class, in December, graduated 202 agents.

Lieutenant Joan Capel, who has taught at the academy since 1988, advises recruits not to take insults personally. "People react to the uniform and summons, not to you," she says. "You're going in their pocket. Turn your ears off. If you want to argue, don't write the summons, but if you write the summons, don't argue. Let them vent, and they'll puff themselves out. Our job is to keep the city moving," Capel adds. "We have to remain courteous and professional while dealing with people who want us to disappear."

If someone accuses you of racial prejudice, she instructs her students, finish writing the ticket and tell the person politely how to appeal if he believes it's undeserved. If violence is threatened—"Put that on my car and I'll ram it down your face," that sort of thing—agents should fill out the proper form and take it to the district office of the Bureau of Traffic; from there, it's sent to the Parking Violations Bureau, which will process it as if the ticket had been accepted. Don't ticket where signs are missing or illegible, Capel says. And if someone appeals to your sympathy because it's a special day, complete the ticket and then say, "Happy birthday."

Recruits are taught that when they face a bribe, they should let the "President Andrew Jackson permit" fall to the ground. Rosen speculates that less than one percent of agents fail to abide by that rule; they're ferreted out in random field checks done by integrity-control officers.

Still, bribery charges make for bad press. So does bogus ticketing. Last year, agents were accused of ticketing cars that were abandoned or in driveways, and of making up license-plate numbers to meet a quota. (There is no quota, but everyone seems to know that 40 summonses a day are expected; Simmons once wrote 135, Moreno 110, and Hall 90.) One rookie allegedly wrote tickets while on the Flushing subway line. In April, the *Post* charged that each year, agents pocketed $140,000-worth of tokens bought for their on-job use. And the force made news recently when a nurse ran into a midtown restaurant to help a waitress who had fainted. While the nurse was inside, an agent towed the woman's car, even after she explained the situation. (She got the car back without paying the $150 towing fee

A MAN PLEADS HIS CASE ON THE UPPER EAST SIDE.

but will still have to do battle in court over a $40 summons.)

IT'S THE EVENING RUSH HOUR when I start to direct traffic amid the fumes of the Queens Midtown Tunnel. Simmons has advised me to familiarize myself with the intersection (36th Street and Second Avenue). Severe conditions, such as malfunctioning signal lights, big potholes, steam leaks, water seepage, or clogged sewers, I should report; others, such as a small pothole, I should "keep in mind or you'll be on your behind," he says. "Make yourself visible. Never step backwards. Watch out for protruding objects on trucks, like mirrors and flapping canvas. Only in extraordinary circumstances should you override a traffic signal. Stay in the intersection and keep it clear for emergency vehicles. Look at motorists' eyes; sometimes they're daydreaming. Fully extend your arms above your head with both palms facing the traffic, and *never* turn your back to traffic."

Surrounded by thundering cars, I feel fragile but also useful: I am helping people get home. This is definitely a job for the ambidextrous. My left arm protests the demands on it to "pull out the traffic," but the rest of me thrills when I manage to get a mass of cars that are backed up on 36th Street (the most clogged of the tunnel's three feeds) through the crosswalk and into the tunnel's holding space. Within half a minute, Second Avenue has gone from clear to stagnant once again.

A car sputters, threatening to stall, and my heart sinks. "That would be a disaster," mutters Moreno. Drivers see me without *seeing* me; behind my bright-orange vest, I have become invisible. Suddenly an Acura with Ontario plates rams the Maxima ahead of it. "Whoa, whoa, buddy," yells Simmons as the Acura bucks and bumps fenders again. We motion the two cars to the side. The offender is apologetic. "I'm learning to drive a stick shift," he says. Simmons implores him to learn somewhere else, and both lurch away.

Bicyclists pedal to their own drummers. Crazy people walk by bellowing. "Does everybody live in Queens?" wonders Simmons as the traffic continues to build. Cabbies try to graze us, or so it seems. Cops wave. "You guys should be here everyday," says a fan. "Lady, go home and have a baby," a man barks.

Though the weather can be icy or searing and the public abusive, the annual turnover among agents, once 30 to 35 percent, has slowed to 15 to 20 percent. Rosen attributes it to the economy, but the job does have its perks. For one, it entails a lot of freedom. We eat when and where we want, and go where serendipity leads. And then there's the intoxicating power the uniform confers. In midtown, we scatter a flock of limousines in a NO STANDING zone. We appear at Amsterdam and 179th Street, and hordes scurry to their double-parked cars.

H O T T I C K E T S

Proud

Surrounded by thundering cars, I feel fragile but useful: I'm helping people get home.

One glorious Tuesday afternoon, we top off our brown-and-white Dodge with gas from Pier 76 and head to Washington Heights. There, a car-service driver roars off without waiting for his ticket (it will be mailed to him after we complete a refusal-to-accept-ticket form). We check old summonses placed under windshield wipers to try to trick us into believing the cars have just been nailed. (Although technically we can re-ticket 61 minutes after the first summons, we rarely retrace our steps to do that.)

I motion for two drivers to move, and they promptly comply. "We coming," yell two women, who fly to their car, laughing. A student who has parked his car at a bus stop pitches for a reduced-rate summons. "When people plead," says Simmons, "tell them you don't read minds, you read signs."

A Pakistani contends that he's been "three years in this country" and doesn't understand the rules. Another shrugs and says, "That's the way things go in New York." On St. Nicholas Avenue, a crowd converges in front of a bodega to protest that the meter where we are ticketing a car is broken. We explain that the ticket is for an expired registration. "Oh," says the owner genially. "Be my host." Nearby, on Amsterdam, an unaltered commercial vehicle sits in the middle of the road in front of P.S. 189. A truck parked perpendicular to the road and up on the sidewalk in front of an M101 bus stop supposedly has a permit, but the owner cannot produce it. As salsa music blares, we ticket some cars and, somewhat randomly, pass others by.

By the end of my tour, the thrill of the clean-up-the-city, get-the-traffic-moving game is gone. I am dispirited by its arbitrariness and apparent futility—and steaming in my summer uniform. Blocks we purged yesterday are choked again today. As Simmons says with a sigh, "There's only so much you can do." From now on, I'll resign myself to sitting in traffic rather than directing it. ■

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Best Bites

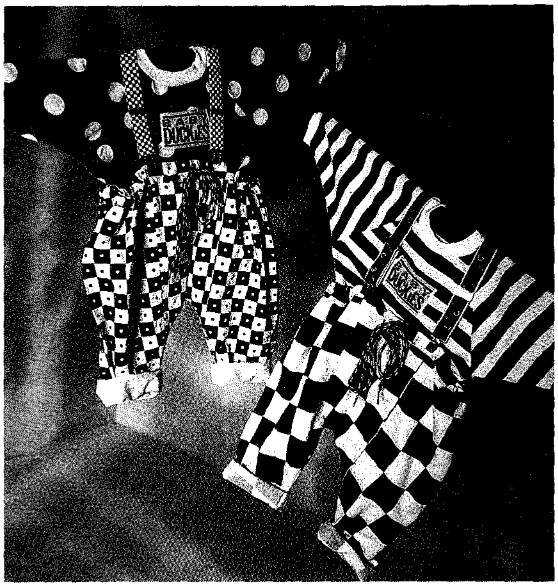
When you visit somebody, take a little gift: Cipriani's Tagliardi all'uovo (egg or egg with spinach; $7.75 for eight and a half ounces) are made in Venice and sold here at Williams-Sonoma. Or provide breakfast: jams from D'arbo in the Austrian Tyrol, made from fruit and honey—blackberry, black cherry, strawberry, and sour cherry; $5.50 for seven ounces at Ecce Panis. (Also take along the shop's new multi-grain bread, $3 and $5.50.) Or hand your hostess Rothschild's Raspberry Crunch mustard, with whole seeds and berries ($5.49 for 9.8 ounces at Grace's Marketplace). For the nacho crazy, there's the Guiltless Gourmet Mild Black Bean Dip—no fat or oil ($3.99 for 13.5 ounces at Canard and Company). **—Barbara Costikyan**

WILLIAMS-SONOMA/*20 East 60th Street (980-5155), and 110 Seventh Avenue, near 17th Street (633-2203)*
ECCE PANIS/*1120 Third Avenue, near 65th Street/535-2099*
GRACE'S MARKETPLACE/*1237 Third Avenue, near 71st Street/737-0600*
CANARD AND COMPANY/*1292 Madison Avenue, at 92nd Street/722-1046*

A Checkered Past

Already we know that this is going to be a retro summer. But for those who don't have the nerve to take the plunge, here's a skillful way to test the waters: gingham scarves and bags. Rita Angelo gathers the stuff of Doris Day movies, adds rhinestones or daisy trim, and creates summery wraps ($60). Frenchman Philippe Auidebert turns checked vinyl into winning totes ($45, $75, and $125).

SCARVES/*Rita Angelo/By appointment/355-1249*
TOTES/*Barneys New York/Co-op*



Duckie Strike

Baby Duckies is one of the cutest children's clothing lines around, so isn't it nice that it's so practical as well—each three-piece outfit (pants, shirt, and suspenders) is designed to fit a youngster for one full year. The long-sleeved shirts are oversize, pants are baggy and have drawstring waists, and cuffs and sleeves are meant to be rolled. Designers Cindy Gold and Windsor Smith mix floral and geometric prints with reckless abandon, so few Baby Duckies sets look exactly the same ($50 to $60 for a three-piece outfit; sizes 2 to 4T).

SAKS FIFTH AVENUE/*Eighth floor*

Photographs: left, Monica Stevenson; top, Mary Ellen Bartley; bottom, Lauren Sorokin.

Movies/David Denby

THE 90-MILLION-DOLLAR MAN

"*. . .Terminator 2* is among the most exciting spectacles ever. Hollywood will have to think twice about another car-chase movie. . ."

THE HARD CRUNCH OF STEEL, THE BATTERing weight of iron, the explosive power of TNT—in James Cameron's spectacular and inventive **Terminator 2: Judgment Day,** all these traditional means of cinematic destructiveness are superseded by something more . . . entertaining. It's an aluminumlike metal that forms into a human shape. The metal is the outer shell of an advanced cyborg (Robert Patrick), a model T-1000 no less, that has been sent back to the present from the totalitarian, post-nuclear future. Its mission: kill a future rebel leader.

Perforated by a shotgun blast, the cyborg collapses into a gleaming pool of silvery liquid. But then, with sickening speed, it rises out of its liquefacient state, headfirst, like some sort of shiny phallic sculpture, and reasserts its human form. It doesn't shoot; its arms turn into swords, pokers, or grappling hooks. From older science-fiction movies, we're used to bubbling oatmeal blobs that replaced human beings. The liquid metal is far more beautiful and deadly.

The plot of *Terminator 2*—which, at $90 million, is the most expensive movie ever made—is preposterous, in the sci-fi style. The end of the world is looming. What else is new? It's always the end of the world, or just before the end, in sci-fi land. The creators of these fictions have a warning, a "message," for humankind: People should be nice to one another—or else. In *Terminator 2,* Linda Hamilton, muscular as a pole-vaulter (she's become a terminator, too), narrates in sepulchral tones, and her mouth turns down in a mask of despair. She can see it coming, the She-Hulk; she can see the end, the babies blown away. The original *Terminator,* from 1984, was also doom-laden, but in an emotional, pop-romantic, B-movie-ish way that was reassuringly hokey. In *Terminator 2,* however, Cameron appears to be taking his own conceits seriously: He shows us, as an omen, the babies burning in a nuclear explosion, a hypocritical bit of grandstanding in a movie that depends on the amoral kick the audience gets from watching cyborg-killers bashing everything without restraint. If you care that much about the sanctity of human life, you don't make movies that turn death into a joke.

Yet portentous as *T2* is, many of the special effects and thrills are witty. Robert Patrick, as the deadly cyborg, is lithe and slender with a pale, symmetrical poker face leading down to a pointed chin. He can hold his deadeyed stare when he's running at top speed, his arms flailing—he's a great, menacing, mechanical booby. In a switch, Arnold Schwarzenegger plays a good cyborg. Not only is he good, he's less advanced than the opposition and therefore vulnerable. He's also sent back, but to protect the future leader, now a boy. Young Edward Furlong, who plays the Spartacus in training, develops an emotional relationship with Schwarzenegger, his protector, that is rather like Brandon de Wilde's cow-eyed adoration of Alan Ladd in *Shane.* As for Arnold, our Germanic super-idol—a shrewd Republican pol inside the inflated balloon of his body—he may never go past this mock-solemn shtick of showing us the humanity inside an inhuman shell, but he's good at it.

The movie creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden, with the whole world watching. The audience is alive to the size and power of it, and deservedly so. *T2* delivers. The encounters between Schwarzenegger and Patrick, with the latter's limbs falling off and reforming out of liquid, are among the classics of special-effects cinema. The chases, in which trucks, leaping down from overpasses and scraping along the walls of freeways, bear down on the fleeing good guys, go as far as car chases can go in imaginative fantasy. *Terminator 2* is among the most exciting spectacles ever made. But once you've seen it, you've seen the end of a certain kind of brute, big-budget filmmaking. After *Terminator 2,* Hollywood will have to think twice about making still another car-chase movie. By going into such excess, the movie could terminate the schlock. If that were the fallout from the most expensive film ever made, the money would be well spent.

SCI-FI HIGH: *Arnold Schwarzenegger with Linda Hamilton and Edward Furlong.*

IF ANATOMY IS DESTINY, CIRCUMCISION, IN the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), the handsome teenage hero of **Europa, Europa,** is a German Jew who must hide his identity during the Second World War when he's adopted by Nazi soldiers. Through a ridiculous misunderstanding, Solly becomes a hero of the Reich, and the boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. But beneath his garments lies the accusing scar. Solly can't make love to anyone; he can't

Photograph by Zade Rosenthal.

even take a pee in the woods without terror. His predicament is absurd but, in our bizarre century, utterly logical. He is a chameleon, assuming many colors, but he can't restore his foreskin.

Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is, amazingly, a true story, based on Solly's memoirs. (They have been published in France but not here.) Solly, who now lives in Israel, was born Solomon Perel in Germany in 1925. A German Jew of Polish descent, Solly moves with his family from Germany to Poland after *Kristallnacht* in 1938 and for a year lives safely in Lodz. But then the Nazis invade Poland, and Solly's parents order him and his brother to go east, toward the Soviet Union. The brothers are separated, but Solly, taken in by Soviet soldiers who have occupied eastern Poland (it is the time of the Hitler-Stalin Pact), is sent to a Communist orphanage in Grodno, where he's taught Russian and turned into a model young party member in training. Just when Solly has settled into his Russian identity, Hitler, who won't leave Solly alone, attacks Russia, and Solly is overrun again—captured this time by the Germans.

He blurts out that he's German, and the Nazis, searching among the Russians for Jews, don't ask him to drop his pants along with the others. The desperate boy is avid and friendly, and people take to him. Since he speaks both German and Russian, he's useful as a translator, and the soldiers turn him into a kind of mascot. But beneath his clothes, that circumcised member, eager to make its appearance—his adolescent glory, his shame, his *putz!*—remains his potential betrayer.

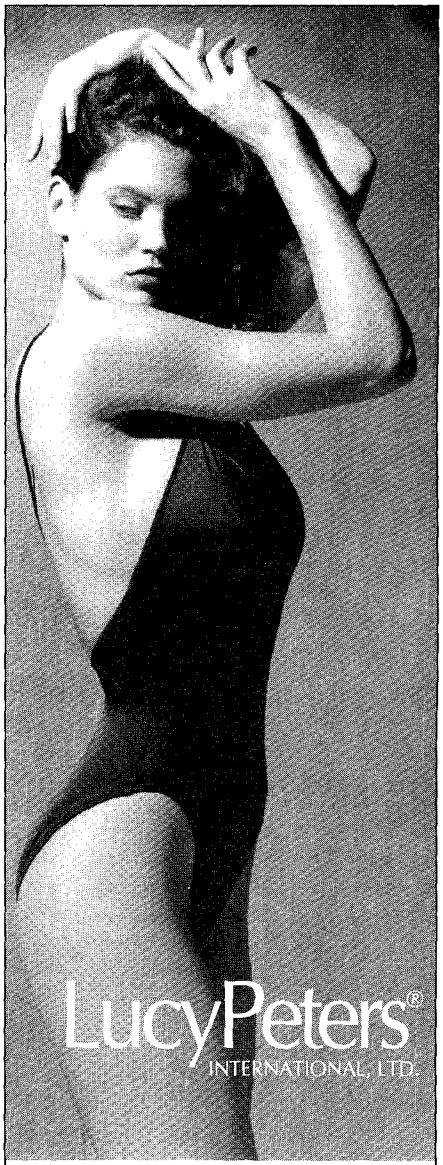
It's also, ultimately, his salvation. Perel published his memoirs only recently, waiting, perhaps, until the painfulness of the story and the surrounding disaster (most of his family was killed) faded away or lessened and he could see his experience for the great, bizarre comedy it is. *Europa, Europa* has an upbeat ending: A Jew who has lied over and over as a defense and as a means of survival finds his way to truth and manhood and embraces his identity once and for all. The Polish-Jewish Agnieszka Holland, the director of *Angry Harvest* and the screenwriter for many of Andrzej Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true.

The double *Europa* of the title refers to the divided continent, torn apart by warring totalitarian systems, and also to the divided morality of Europeans, split between culture and barbarism, sometimes within the same person. Some of the most brutal soldiers are touched by the phony stories Solly tells; a fervent little Nazi *Fräulein* almost falls in love with him. If they had known he was a Jew, they would have killed him, but still, there is some goodness in them. Solly himself is not a hero; he doesn't suffer, except over the practical difficulties when he has to disguise who he is. He's a scrambler, an improviser, and since he's also needy and good-looking, people want to take care of him. Marco Hofschneider is a little crude, but he's charming enough, and he does what he needs to do, which is to anchor the large-scaled movie—the whirling mess of war—in the fears of an infinitely vulnerable teenage boy.

Solly bears some resemblance to Pasqualino, the desperate Italian conniver of Lina Wertmüller's *Seven Beauties,* though Holland, unlike Wertmüller, doesn't go in for degradation or disgust—the rat's-eye view of existence. She doesn't turn everything into wild phantasmagoria. Holland plays the material boisterously, for laughter at the edge of the grave, pushing the indoctrination rituals of the Soviet and Nazi systems into farce but not too far. At the Russian school, a beautiful Communist teacher, offering lessons in atheism, commands a Polish boy, a believer, to ask his God to deliver candy from Heaven. When he does so, and nothing happens, she asks Comrade Stalin to deliver the goods, and immediately eager functionaries drop chocolates and sour balls from the overhead ducts. The naïveté of the appeal to children is so bald—like hands visibly manipulating puppets—that the scene is almost charming.

Later, when Solly is sent to an elite Hitler Youth school somewhere in Germany, Holland brings out the weird erotic component in the Nazi racial madness—the trancelike, incantatory fascination with face and physique, the sexual obsessions passed off as science. In a moment of high comedy, a professor of racial theory, who has just caricatured the Jew as a cringing, ugly dwarf, hauls Solly up before the class for contrast, solemnly measuring his skull (poor Solly almost dies), and then—but I won't give it away; the punch line is too satisfying.

As a director, Holland has some weaknesses. Physically, things sometimes happen too quickly. She's trying to strike a balance between realism and fable, but in some of the war scenes, bodies fall, or men run away, and the fable triumphs too easily, without actuality receiving its sober payment of truth. The movie could be better directed, but there are giddy, giddy moments when Solly stands between cultures and fights for the mental clarity to tell the right lie, and one knows that Holland is on to something central about this century. The essential humanist meaning—a man can be altered and remodeled only so far—comes through without sanctimony or cynicism. In dozens of movies, annihilation, especially the annihilation of the Jews, has been an obsessive theme, for it is an overwhelming truth. But survival is a truth, too, and Holland has offered a buoyant witness to it. ■



The Integrated System® of hair removal is so successful, we have an impressive body of proof to back it up.

Electrolysis Without Regrowth™

20,000 people...20 years...
Warranted* to give you immediate, permanent results. Call today for a free consultation and be part of a pretty impressive body.

150 E. 58th Street, NYC
(212) 486-9740

NEW YORK • PHILADELPHIA • BRYN MAWR
DALLAS • DURHAM • BEVERLY HILLS
NEWPORT BEACH / IRVINE

Major Credit Cards Honored. *Treatment fees are not refundable. This offer is subject to certain exclusions and time limitations. #18 ©1991 All service marks registered to Lucy Peters International, Ltd.

Music/Peter G. Davis

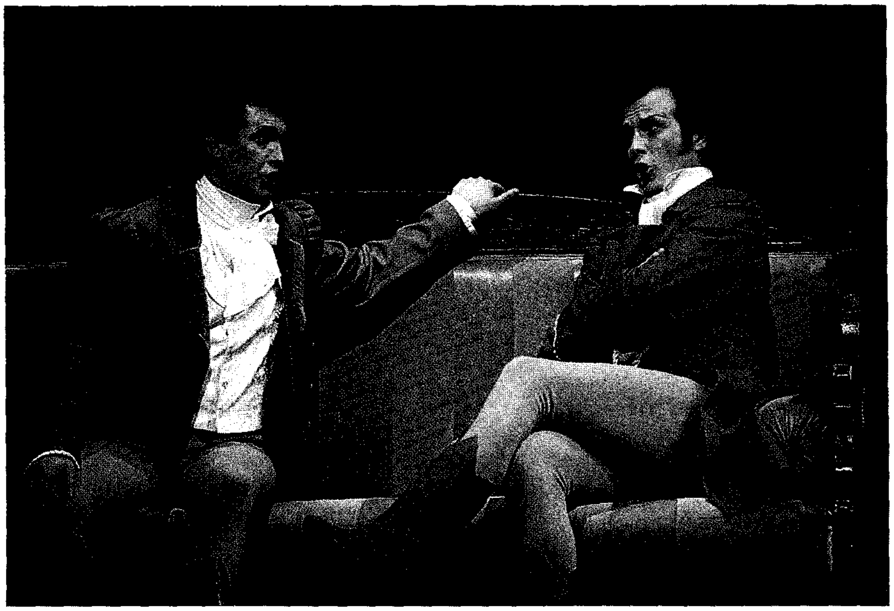
METROPOLITAN OPERATCHIKS

"…*Mlada* may be caviar for the connoisseur, but the piece showed today's Bolshoi in a far better light than did *Eugene Onegin*. . ."

NO MATTER HOW HOMOGENIZED THE REST of the opera world may become, Moscow's **Bolshoi** will always retain its special identity. So runs the hopeful refrain, and the Bolshoi's recent two-week visit to the Metropolitan Opera House mostly reinforced that comforting notion with a characteristic display of native repertory, homegrown singers, and distinctive production styles. Since we last saw the Russians, in 1975, there have been changes—not all of them for the best, perhaps, but the Bolshoi in 1991 still resembles no other company on the international opera circuit between here and Vienna.

Where else, for example, is an operagoer likely to encounter Nicolai Rimsky-Korsakov's exotic 1892 opera-ballet *Mlada*, one of the composer's more obscure works and a rarity even in the Soviet Union? Drawing on Russian folklore, pantheistic symbolism, pagan myths, and a glittering East-meets-West orchestral palette, Rimsky-Korsakov devised an inimitable operatic genre all his own, and *Mlada* is a typical example. Profound Wagnerian philosophy or incisive Verdian character portraits were never this composer's intention, and his operas are essentially decorative, colorful musical tapestries to be admired for their gorgeous fabric and elegantly woven craftsmanship. They are so special, in fact, and so deeply rooted in native culture, that if the Russians ever lose a taste for them, Rimsky-Korsakov's operas will no doubt disappear for good.

Although *Mlada* occupies a spot on a lower shelf in this composer's display case—*Snegurotchka, Sadko,* and *The Legend of the Invisible City of Kiteszh* all seem to me to be more intriguing fantasies with richer, more consistently inspired scores—the work still offers more than enough diversions to keep eyes and ears engaged. Before the opera begins, the wicked Princess Voislava has killed Mlada, her rival for the love of Prince Yaromir, and sold her soul to Morena, the goddess of evil. The four acts are concerned mainly with the prince's discovery of the dastardly deed after a visitation from Mlada's spirit (a major role performed by a ballerina), their adventures in the Kingdom of the Shades, Voislava's punishment at the hands of Yaromir, and the reunion of the two lovers in Heaven.


SOVIET DISSONANCE: *Vladimir Redkin and Oleg Kulko in* Eugene Onegin.

The plot may be thin, but invitations for ornamental embroideries are frequent, and the resourceful Rimsky-Korsakov seizes every opportunity to conjure up picturesque divertissements, from a lively sequence of Prolabian Slavic dances at the ancient folk festival of Kupala to the hellish orgies of the Black God Chernobog, a sultry vision of Cleopatra to tempt Yaromir, and a radiant choral apotheosis. For anyone with a taste for operatic bedazzlement, *Mlada* is seldom dull.

Needless to say, it would be hard to overproduce a Rimsky-Korsakov opera, and the Bolshoi production designed by Valery Levental, directed by Boris Pokrovsky, and conducted by Aleksander Lazarev gave us the works. The six court-dressed lackeys and painted classical-style drops that framed the action seemed unnecessary, but the dark-hued scenes of pagan Russia were consistently imaginative, provocative, eye-filling, and to the point. Nina Ananiashvili's fascinating liquescent presence as Mlada outshone the spotty singing of Makvala Kasrashvili (Voislava), Oleg Kulko (Yaromir), and Galina Borisova (Morena). No matter. This was a true company effort—everyone onstage seemed committed to bringing Rimsky-Korsakov's singular mixture of song, dance, movement, décor, reality, and make-believe to life, and, for the most part, they succeeded splendidly.

Mlada may be caviar for the connoisseur, but the piece showed today's Bolshoi in a far better light than did Tchaikovsky's more popular *Eugene Onegin* (the same composer's less frequently seen *The Maid of Orleans* was still to come as of this writing). A new production by the same team that devised *Mlada*, this *Onegin* was a major disappointment, musically weak and scenically muddled. Levental's sets, grim stylizations of a rambling country estate and an elegant St. Petersburg townhouse, are on an elaborate scale in the grand Bolshoi tradition, but overall, the stage pictures look drab and ungainly. They also fight with Pokrovsky's direction, which attempts to turn Tatiana's doomed attraction to the jaded Onegin into an intimate Chekhovian drama, clustering the principals down by the orchestra pit and relegating the opera's many atmospheric moments—peasant songs and dances, ballroom revels, and so forth—far upstage and practically out of sight.

It's an awkward arrangement leading to all sorts of oddities. The three scenes of Act I—the entrance to Mme. Larina's house, Tatiana's bedroom, and the garden park—now unfold in one sprawling unit set: a cutaway three-story dacha viewed

Photograph by Beatriz Schiller.

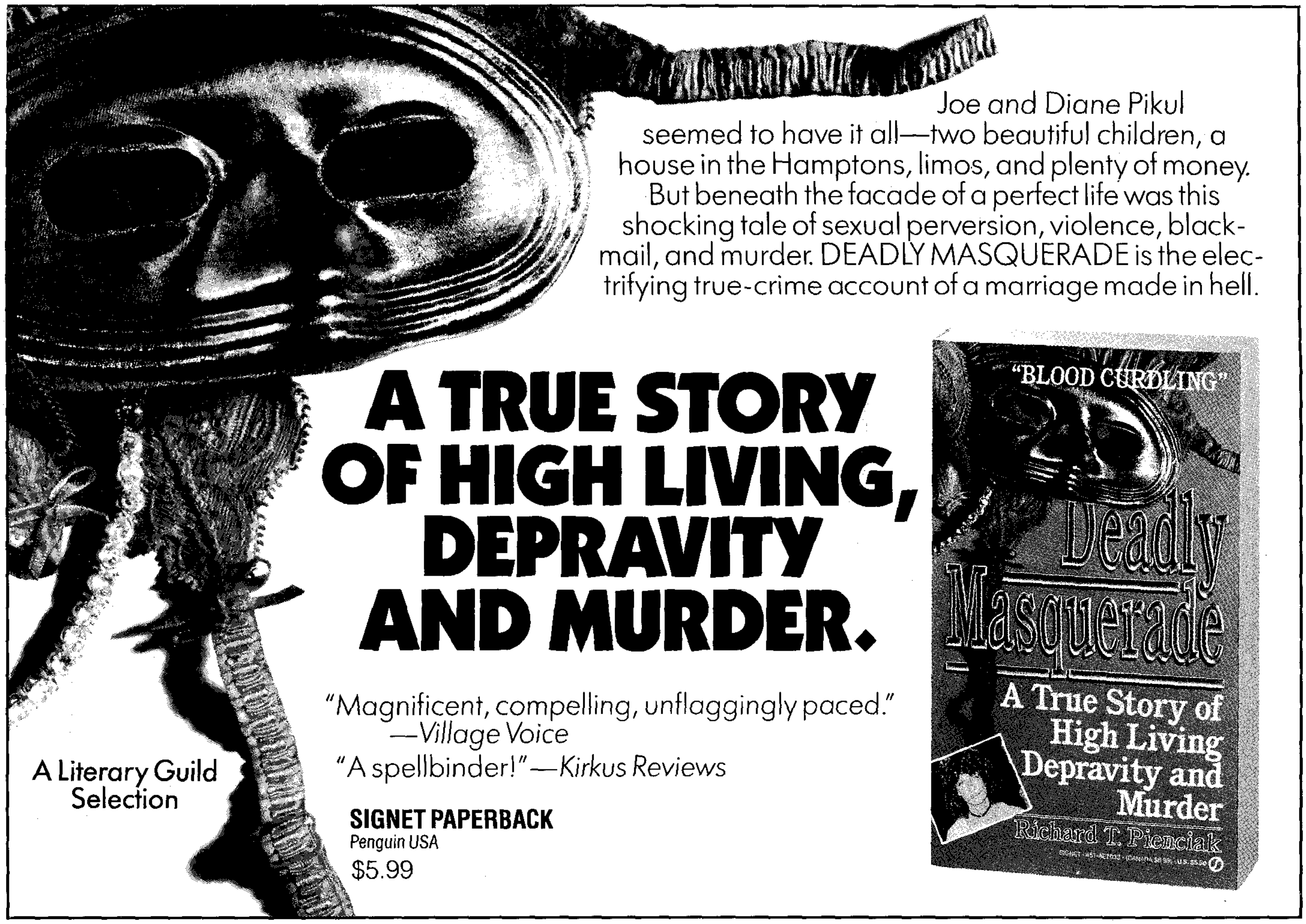
by the audience from a perspective located somewhere in the middle of the living room. The important outdoors scenes, vaguely spied through an open front door at the rear, are such a distance away that they must be accompanied by an offstage orchestra, crudely amplified. Tatiana's Letter Scene, the opera's emotional crux, is totally dissipated in this vast space. Instead of spending a sleepless night in her room writing a confession of love, Tatiana wanders aimlessly about the house talking to herself, taper in hand, an ingenue Lady Macbeth.

It's just possible that intelligent, generously endowed singers who passionately believe in the opera could still make something of the roles, even in this dispiriting milieu. The Bolshoi used to have many such artists—and perhaps still does, although none appeared on opening night. Nina Rautio sang a forthright but plain Tatiana; a modest-voiced baritone, Vladimir Redkin, was practically invisible as Onegin; Oleg Kulko's attempts to give Lensky's lyrical music a modicum of shape and tonal solidity were mostly futile; and Evgeny Nesterenko, the one major artist left on the roster from the company's 1975 New York visit, has obviously seen better days. The orchestra played with loud, brassy, vulgar abandon under the limp hands of Fuat Mansurov, who, I hope, was not responsible for the tacky woodwind-band rescoring of the Act III Mazurka—another depressing innovation in a Bolshoi *Eugene Onegin* that one fervently prays is no more than a passing aberration.

NOT LONG AGO, NEW YORK HAD A RICH ASsortment of small music-theater groups with quirky individual personalities and valuable contributions to make. Since today's pressured urban climate no longer favors such things, most are now defunct, but a few struggle on—**Opera at the Academy,** for one, which recently presented a quadruple bill of late-seventeenth-century English works at its home (although apparently not for much longer) in the Cast Hall of the New York Academy of Art, at 419 Lafayette Street. As the city's only opera group, large or small, committed to experimental production, the company is important and should be allowed to carry on, perhaps even to flourish.

The program consisted of a masque by Matthew Locke and Christopher Gibbons (*Cupid and Death*), an opera by John Blow (*Venus and Adonis*), and two brief dramatic scenes by Henry Purcell (*Saul and the Witch of Endor* and *The Blessed Virgin's Expostulation*). All four works, each in the care of a different director, were staged in the hall's deep basketball-court rectangle with walls, floor, and furniture draped in white sheets, perhaps to suggest the veneer of chaste propriety that disguises the sexual innuendos of the Blow and Locke-Gibbons works. Christopher Alden seldom allowed us to forget that subtext in *Venus and Adonis* by presenting a black-lace-pantied Venus and an entourage of punk cupids. One wishes that this talented director had for once toned down the heavy breathing, loosened up a bit, and added more textural variety to the drama. Blow's little opera may never lose touch with its erotic theme, but the music often transcends it.

John Kelly took a lighter approach to *Cupid and Death,* staging only the musical parts of the masque and omitting the dialogue. This early absurdist comedy shows how Cupid and Death get their arrows mixed up, turning the world topsy-turvy until Nature appears to set matters right. The most delicious moment in Kelly's witty staging comes as a censorious priest and a strident gay activist are accidentally "shot" and fall madly in love. Although the singing throughout the evening was far from ideal, a sextet of period instrumentalists played expertly under the direction of Paul C. Echols, whose own inventive stagings of this repertory at the Mannes School of Music might be taken as a model. ■



Joe and Diane Pikul seemed to have it all—two beautiful children, a house in the Hamptons, limos, and plenty of money. But beneath the facade of a perfect life was this shocking tale of sexual perversion, violence, blackmail, and murder. DEADLY MASQUERADE is the electrifying true-crime account of a marriage made in hell.

A TRUE STORY OF HIGH LIVING, DEPRAVITY AND MURDER.

"Magnificent, compelling, unflaggingly paced."
—*Village Voice*

"A spellbinder!"—*Kirkus Reviews*

A Literary Guild Selection

SIGNET PAPERBACK
Penguin USA
$5.99

Theater/John Simon

BAPTISM BY FIRE ISLAND

"... *Lips Together, Teeth Apart* is a veritable encyclopedia of social data about the way we live now and wish to hell we didn't..."

***LIPS* SERVICE:** *Christine Baranski and Anthony Heald in Terrence McNally's new play.*

THE TEMPTATION IN DISCUSSING TERRENCE McNally's latest, **Lips Together, Teeth Apart,** is to say that it contains everything but the kitchen sink. This would be unfair, however: It contains the kitchen sink too. Chloe Haddock, who with her husband, John, is spending the Fourth of July weekend on Fire Island in the beach house of Sam and Sally Truman, is a compulsive nurturer, and we often see her, through the screen door, busying herself in the well-appointed kitchen. The house used to belong to Sally's brother, David, who recently died of AIDS and, unaccountably, left it to his sister rather than to his devoted black lover, Aaron. Sally's husband, Sam, is Chloe's brother, which is why this (as we shall see) troubled foursome is together in the first place. If at this point you were to guess that *Lips Together* is McNally's version of *Who's Afraid of Virginia Woolf?,* you'd be painfully right.

But McNally has crowded much more into his play about two unlikely couples together than his former mentor and friend Edward Albee did into his. In *Lips Together,* in which we also keenly feel the presence of the unseen homosexuals inhabiting the neighboring houses—we are awash in their music, hear the onstage characters make small talk with them, listen to Sam describe how two of them copulate in the bushes, watch their streamers fly in during the July 4 fireworks—we get a veritable encyclopedia of social, marital, sexual, and ideological data about the way we live now and wish to hell we didn't.

Herewith a partial table of contents: a marriage, formerly lusty, now lethargic; another marriage, a one-sided business (Sally never loved Sam); lovemaking, heterosexual; lovemaking, homosexual (not seen, never fear); hints of kinky sexual practices; suggestions of quasi-incestuous closeness between Sally and her late brother; views of excessive closeness between Chloe and her living brother; AIDS as the cause of David's death and possible motive for the suicide of the handsome young man (unseen but fulsomely dwelt on) who waves at Sally, then swims out into the ocean mother-naked, to come back as a bloated corpse; AIDS as a possible source of contamination of the water in the onstage swimming pool (did they, for sentimental reasons, keep it unchanged since David's death?), water that various characters malignly splash on the others, or drink, or try to drown themselves in.

Further: adultery between John and Sally, with John still lusting but Sally rejecting; the other spouses' awareness of said adultery and fear it might recommence; potential dying from an incurable disease (not AIDS) by one character, this possible demise contemplated by one and all with, successively, fear and trembling, fervent optimism, and sardonic amusement. Also male-bonding between heterosexuals, who really hate each other, and occasionally try to break each other's bones; suspicion of latent homosexuality in these (and, by extension, all other) heterosexual males—a favorite McNally topos; social, sartorial, and existential differences between a couple from New Jersey and one from Connecticut; the financial basis for divergent philosophies of life; the games (mostly hostile) people play; music of various kinds, but chiefly operatic, ad infinitum; and more, much more, which generally proves less.

Be it said that when it comes to witty, often bitchy, dialogue, McNally is a past master. Be it further said that he sometimes surprises us with a searing insight, phrased with terse, epigrammatic, downright marmoreal perfection. Moreover, he is adept at blending two actions, or several monologues or dialogues, into one stage picture. But, on the debit side, he can be crassly arbitrary, as when a ring is accidentally swept into the pool in Act One and not retrieved until two acts later, when it provides a convenient opportunity for attempted (or merely symbolic?) murder and suicide. He has no respect for minimal consistency of character and plot, as when someone who all through her youth splashed about in swimming pools is said to be allergic to the chlorine in this one, or a longtime actress in amateur musicals cannot tell *Gypsy* from *Annie.* So, too, we gather that it was David's lover, Aaron, who faithfully tended him to the end, only to be told later that it was Sally who lovingly helped David die.

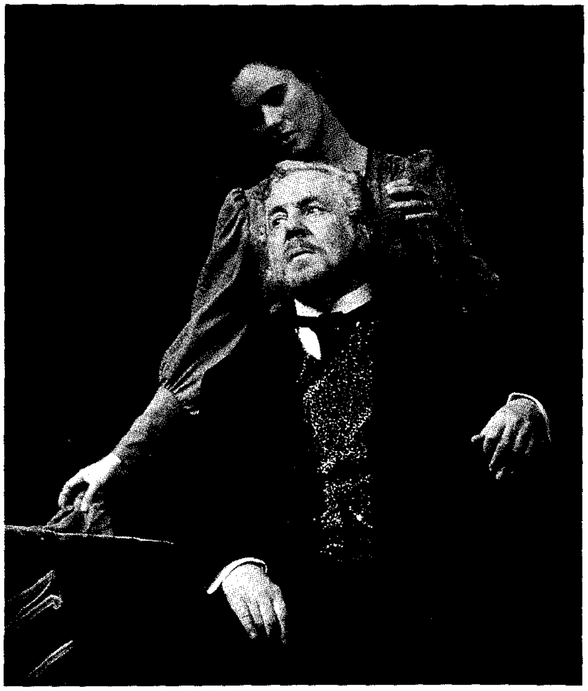
An even graver problem is the language. Though an expert at repartee, McNally understandably wants to write lyrically as well. So he introduces brief monologues in which a character expresses his innermost, unspoken thoughts in very fanciful language. Later, however, when the spoken dialogue is meant to acquire a deeper, more poetic quality, he cannot find a way of keeping monologue distinguishable from dialogue, and we are repeatedly left having to puzzle out whether something is being said or merely thought. And McNally seems to have only

Photograph by Gerry Goodstein.

a very foggy notion of what heterosexual love talk sounds like; in the last act, he goes from clinker to clinker. Tiresome, too, in the long run, is his ceaseless foisting of his passion for opera on us, whether his characters are opera queens or short-order cooks. And all those cute in-jokes, such as naming the black lover Aaron, after Shakespeare's lesser Moor.

John Tillinger has directed resourcefully and suavely on John Lee Beatty's wonderful set, but his casting is problematic. Christine Baranski and Anthony Heald, the Haddocks, make a fishy-looking couple, and Nathan Lane and Swoosie Kurtz, the Trumans, look even more mismatched. Again, when brother and sister (Lane and Baranski) dance together, the dialogue calls for a sensuously compelling spectacle; what we get instead is grotesque. There is intermittently good acting from everyone, but only Miss Baranski is consistently, hilariously, heartbreakingly fine.

McNally has once again come up with a promising and, for a while, absorbing situation; for an act or so, he carries the ball, then fumbles it. You would think Scott Fitzgerald had him in mind when he said there were no second acts in American lives.



A DOLL'S HOUSE: *Pernilla Östergren and Erland Josephson.*

INGMAR BERGMAN FOLLOWED UP HIS splendid *Miss Julie* with two other productions for Sweden's Royal Dramatic Theater: a rather disappointing **Long Day's Journey Into Night** and a bewitching rendering of **A Doll's House** (the British term for what we call a "dollhouse"). It was exciting to see masterworks by Strindberg, O'Neill, and Ibsen in rapid succession, and experience the interrelationship among these three so different yet also related geniuses.

The O'Neill suffered from being an abridged and simplified version, and even more from being, in Bergman's interpretation, a dream view of the play, with pared-down décor: a platform, almost no furniture—certainly no house—and only a few spidery rear projections on the black-curtained backdrop. *Journey*, however, is a realistic, even naturalistic, work, and its greatness lies in allowing us to watch the achingly close, indeed microscopic, view of a day in the lives of the Tyrones (O'Neills) spread like a cancerous growth, malignant yet intangible, before our eyes. The transcendence of literal reality is achieved not by any noticeable stylization but by accumulation, proliferation, exhaustiveness—by grabbing unhappy memories by the scruff of their necks and not letting go until they've yielded their baggage of misspent time, unanswered hopes, thwarted affections, festering resentments, mutually inflicted wounds, and sheer exploding and imploding pain.

There is no way for symbolism, suggestion, summary to do the work of brute repetition; just as in erecting an edifice, there is no shortcut to piling brick on brick. Bergman's production—perhaps as a concession to non-Swedish audiences at the mercy of irksome earphones and necessarily flat translators' voices—was, I repeat, Draconian. The casting, too, was uneven. Jarl Kulle, marvelously pompous or arrogant in so many Bergman movies (and an interestingly wrongheaded Edmund during Dramaten's last visit to New York), was a buffoonish James Tyrone, with scant evidence of his former matinee-idol charm. Bibi Andersson was far too pretty, young-looking, limited, and lightweight for Mary Tyrone, and the former movie heartthrob (especially in Bo Widerberg films) Thommy Berggren, once described as Sweden's only Method actor, turned Jamie into a prosaic caricature. Only Peter Stormare's Edmund was, in every way, real, touching, compelling. Gunilla Palmstierna-Weiss's costumes were imaginative but sometimes inappropriate; Mary's peach coat, though, was a stunner. Deprived of scenery, even Bergman's staging often floundered.

Conversely, *A Doll's House* was an almost unqualified triumph. I am not sure I was comfortable with the Brechtian or Pirandellian touches (offstage characters seated visibly around the edges of the stage; sparse but real furniture backed up by alienating photomurals for rear walls; mysterious clerestory windows way up high; characters simply stepping onto the carpeted platform serving as playing area without being ushered in by the maid—cut, as was one of the Helmer boys; the other was turned into a soulful girl), but they finally mattered little. Other minor changes were felicitous, and the costume ball, the tarantella (on a tabletop), and Nora's lighting a cigar for the doomed Dr. Rank were simply magisterial. I didn't care for Krogstad's striking Nora on the shoulder; otherwise, though, his changed attitude from first visit to second had enormous impact.

What took one's breath away, however, was Bergman's splitting up the play's ending into two parts. Nora yields once more to Torvald's amorous advances as he thinks disaster has been averted; then the curtain comes down, to come up minutes later on the bedroom. Torvald, naked in bed, is awakened as Nora, in a simple black coat and with a modest suitcase, comes in to bid him adieu. A conventional fellow, he does not dare jump out of bed and show himself nude in the lamplight to his wife of eight years, so he can't even try to stop her. It's a daring, powerful conceit that pays off incomparably, especially as played by Pernilla Östergren, surely a Nora of the first rank.

Miss Östergren captured every stage of Nora's transformation from doll into woman as if in a sharp etching, yet also letting these etchings assume fluidity and flow into one another as effortlessly as wave follows wave. The others, including Erland Josephson as Dr. Rank, were solid—Per Mattsson's Torvald perhaps a mite obvious at times—but with such a Nora and with direction such as Bergman's in the crucial scenes, nothing else mattered much. And this time round, the Palmstierna-Weiss costumes were flawless, with Torvald's horned, red-devil cap particularly heartrending as it hung, foolishly, pathetically, from a post of the double bed Nora was leaving (in this version) surely forever.

Forbidden Broadway—SKITS PARODYING Broadway shows, mostly musicals, written and directed by Gerard Alessandrini—varies in quality from year to year. The 1991½ edition is better than the last incarnation, with most numbers funny at moments, and some few funny throughout. Herndon Lackey is good as Topol and Jonathan Pryce, but poor as Robert Goulet and Jeremy Irons (at the Phony Awards). Jeff Lyons is mostly sharp and droll, Susanne Blakeslee repeats herself, Mary Denise Bentley fluctuates. Still, there is much charm and wit here, though not enough bite. But as long as you must submit your lampoons for approval to the lampooned in exchange for using some of their music, lips will part, but teeth stay together. ■

Photograph by Bengt Wanselius.

INTRODUCING THE RE-DESIGNED, RE-CALIBRATED, RE-ENGINEERED, RE-INVENTED BMW 3-SERIES.

In today's volatile economy, even people of means are asking a question that should alarm the world's automobile makers:

"Just what makes this car worth the money?"

The new BMW 325i sedan, however, welcomes such scrutiny. Because not only does it embody the traditional BMW passion for driving, it offers a whole set of more practical-minded virtues–most notably safety, durability and ease of maintenance.

It represents eight years of intensive thought from every automotive discipline. An effort unlike any in BMW's history.

THE NEXT BEST THING TO A CAR THAT MAINTAINS ITSELF.

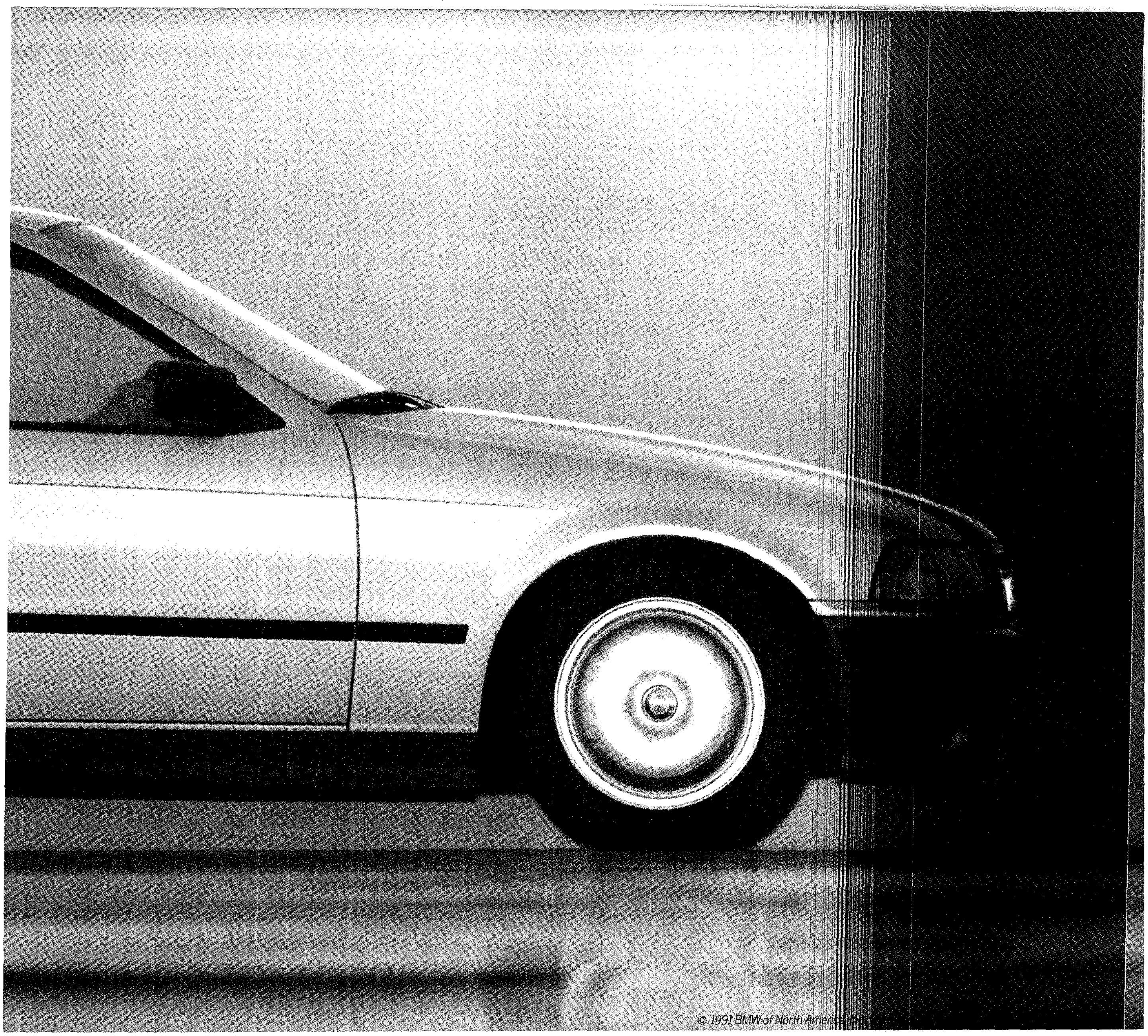
At the heart of the 325i is a new 189-hp, 24-valve engine so advanced that it requires little regular maintenance beyond the changing of oil, filters and plugs.

Its sophisticated electronics incorporate a "black box" system that can play back past engine events for the BMW technician revealing problems that might otherwise be difficult to detect. Or even describe.

THE 325i IMPACT-ACTIVATED SAFETY SYSTEM.

BMW has always held that the greatest safety feature is a car that enhances the driver's ability to avoid accidents in the first place. Thus, BMW's historic excellence in the areas of suspension, steering and advanced antilock brake technology.

But, in the event that you



© 1991 BMW of North America, Inc.

are unable to avoid a frontal impact, the 325i is also designed to launch an entire sequence of events to help minimize injuries.

Hydraulic bumpers absorb a part of the impact energy. A system of "crush tubes" absorbs yet more. The seat belts tighten their grip. Three sensors trigger the driver's-side airbag. Interior lights are automatically turned on and the doors are unlocked, to assist in escape or rescue.

A SAFE CAR NEEDN'T BE A BORING ONE.

The unique driving character of the original 3-Series is not only alive in the new 325i sedan, but substantially enhanced.

The rear suspension is so unlike other cars in its class, it's patented. Resulting in improved stability in hard cornering, and a better grip of the road overall.

When it comes to comfort, the 325i is now longer, taller and wider than before. It has firmly supported seats. Left and right temperature controls, to allow for individual preferences. Even a microfiltration system that removes dust, pollen and most odors from the interior air.

Of course, the 325i is also equipped with BMW's four-year/50,000-mile bumper-to-bumper warranty,* for protection against unexpected expenses, as well as a Roadside Assistance program you can call upon any day of the year, on any road in the U.S.A.**

If you would like to receive literature on the new 3-Series, or be connected directly to your nearest BMW dealer, you need only call 800-334-4BMW.

We also invite you to stop in for a test drive, so you can find out what makes the 325i sedan worth the money from the best vantage point of all: the driver's seat.

THE ULTIMATE DRIVING MACHINE.®

*See your BMW dealer for details on this limited warranty. **Services provided by Cross Country Motor Club, Inc., Boston, MA 02155, except in CA, where services are provided by Cross Country Motor Club of Calif., Inc., Boston, MA.

ELECTRONIC REPRODUCTION PROHIBITED

Dance/Tobi Tobias

REMOTE CONTROL

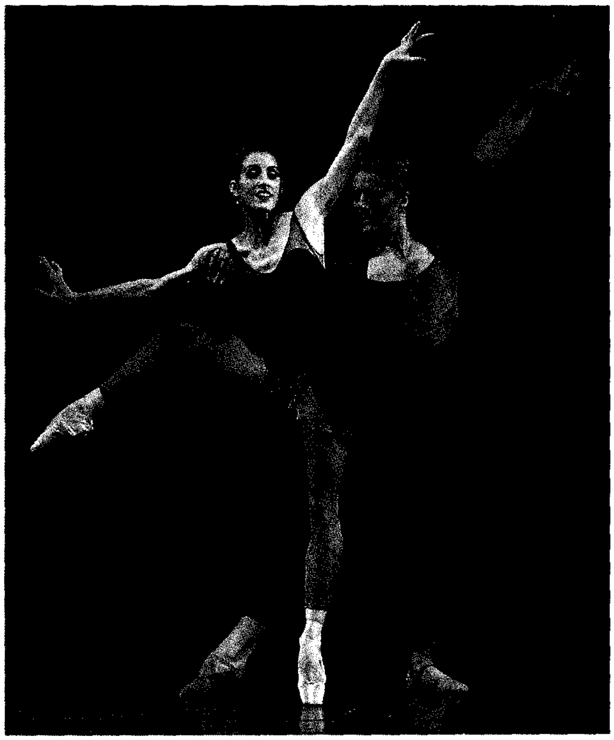
> ". . .The eternal debate goes on: Is the New York City Ballet as gratifying to watch now as it was in Balanchine's heyday? . ."

HAVING HAD HIS DESTINED RENDEZVOUS with the nineteenth century in mounting the **New York City Ballet**'s lavish, if streamlined, version of *The Sleeping Beauty,* Peter Martins returned to his modernist vein. His new *Ash* is set to a score commissioned from Michael Torke, with whom he has had an ongoing collaboration, and shares its characteristic of being relentlessly driven, its killer energy contained only by strict patterning.

The choreography is designed for a leading couple (Wendy Whelan and Nilas Martins, recently appointed, respectively, to principal and soloist rank) and four pairs culled from the company's rising talents. Among them are dancers that specialize in razor-edge execution (Yvonne Borree) or blank purity of form (Ethan Stiefel), and more subtle, sensuous types (Albert Evans, Monique Meunier). Individual physical personality is subsumed, however, in the aggressive, space-devouring style of the piece.

The ten dancers are deployed in every conceivable geometric arrangement—Martins is a supremely skillful craftsman in that sense—but nothing they do has any affect. They seem to be entities incapable of willed action and sensitive response—atoms in thrall to a universe that simply uses them to carry out its fearsome, amoral business. Martins mirrors the modern world here, at least as he perceives it. *Ash* is like an Ann Beattie story, in which everything just *is;* the factors of reason and resonance are nonexistent, and no one misses them in the least.

As the company concludes its spring season, the eternal debate goes on as to whether the New York City Ballet is as gratifying to watch now as it was in Balanchine's heyday. For newer aficionados, the question is irrelevant. Comparing the company with its world-class peers, one can reasonably claim that City Ballet is the most distinguished of the lot, offering a level and style of execution, as well as a repertoire, that are unique and thrilling. For longtime fans, though, the question is more difficult.



FLIGHT PATTERN: *Wendy Whelan and Nilas Martins in* Ash.

One of the problems for the viewer whose memories go back several decades is that the current casting and coaching of venerable Balanchine masterworks don't result in acceptable alternative readings. Today's version of, say, *Concerto Barocco* blurs the shape and emotional impact of the ballet as it first penetrated such a spectator's mind and heart; the old pleasure is warped or diminished.

What I, one of the veteran viewers, find most disturbing is not the effect of the great works that are misguidedly cast and/or inadequately coached. What unnerves me is the look of the worthiest current presentations. This season's *Divertimento From "Le Baiser de la Fée"* was led by Nichol Hlinka and Damian Woetzel, admirable dancers who would seem eminently suited to these roles. Technically, they did a dazzling job. Indeed, I'd never before noticed the degree of devilishly clever virtuosity demanded of the man, especially in the solo where he's continually shifting direction in midair. And yet the point of the ballet, the mysteries it explores, had all but vanished. That male solo registered as a breathtaking tour de force, but it was no longer clear as a metaphor for the hero's conflict about the forces claiming his soul.

Balanchine's understanding of the score (Stravinsky's homage to Tchaikovsky) was reduced to an inventive response to convoluted rhythms; the element of atmosphere had evaporated. Similarly, the choreographer's grasp of the *Baiser de la Fée* story (Hans Christian Andersen's *The Ice Maiden,* whose theme parallels Tchaikovsky's haunted sense of being fatally cursed, as well as blessed, by genius) went almost unnoticed. One of the coups of the choreography is that it renders Andersen's narrative in abstract form: Balanchine's female soloist embodies both the loving, sensible bride who would keep the hero safely rooted in this world and the implacable muse who claims him for her own, luring him into an ecstatic, supraworldly realm where he inevitably perishes. In the process, Balanchine makes the most astonishing things happen: For instance, a bevy of peasant women, cheerfully dancing on the green, turns into a matrix representing inexorable, malevolent fate. The present account of the ballet, however, is all about physical feats, not poetic alchemy.

I am perfectly content to let those who find today's City Ballet wonderful relish their satisfaction. I wish they would as generously allow me my regret over what I perceive has been lost. I do question the eagerness prevalent in our culture to equate what is current with what is best. Might it not be wiser—and more realistic—to admit that in any given area, the present moment may not be as rich and significant as one that lies in the past? Doesn't it do a grave moral disservice to the best (that is, what has given you the greatest stimulation and delight) to assume that it automatically lessens in worth as it is overtaken by succeeding efforts? Is the assumption that today's dance is better than yesterday's and yesteryear's part of some naïve American notion about progress? ▬

Photograph by Paul Kolnik.

Children/Barbara Ensor

SIX QUICK FIXES

“. . .These day camps and resorts, last-minute solutions to unplanned stretches of summer time, still had openings last week. . .”

CAMP
GOOD FOR ONE FARE
10'

IF, BACK IN FEBRUARY, YOU DIDN'T HAVE THE foresight to enroll your child in a summer program, don't panic. Here are six last-minute solutions to unplanned stretches of time this summer.

WHY ARE SOME ANIMALS STRIPED AND OTHERS spotted? “Around the World With Pablo Python,” a new course for five- to seven-year-olds at the **Bronx Zoo,** poses basic questions about creatures great and small and helps children come up with some answers. Each course lasts a week (five half-days from Monday through Friday); the participants play games in which they identify animals by their markings and commune with an owl, an alligator, a snake, and other zoo dwellers. Poetry, art, music, and team games all become ways for youngsters to consider the whys and wherefores of the animal kingdom.

This course at the Bronx Zoo, Southern Boulevard and 185th Street, 220-6854, will be held the weeks of July 8 and 29 and August 5, 19, and 26, from 10:30 A.M. to 2:30 P.M.; $140. The zoo is open weekdays from 10 A.M. to 5 P.M.; Saturdays, Sundays, and holidays, it closes at 5:30.

WHERE WOULD YOU LOOK FOR A ROUGH-and-tumble summer day camp that gives children the chance to tackle soccer, develop photographs, and go swimming too? Try **Asphalt Green**—once an enormous Upper East Side asphalt factory, now home to a five-and-a-half-acre summer day camp with an Astroturf field, tennis and basketball courts, and indoor facilities that include a track, two gyms, a theater, art studios, and photography darkrooms. The ratio of campers to staffers—most are physical-education and elementary-school teachers—is at least one staffer for every eight children.

The youngest campers go through hoops, toss beanbags, play tennis with mini-racquets, and enter into spirited games of duck-duck-goose. Older children play volleyball, softball, basketball, soccer, or tennis, do judo, and engage in woodworking, photography, gymnastics, jewelry-making, and dramatics. Several afternoons a week, the over-nines do whatever they like best. Everyone swims every camp day in a nearby Olympic-size indoor pool. Asphalt Green, a privately funded nonprofit organization, makes a point of creating an interracial, coeducational mix of children.

The camp, 555 East 90th Street (369-8890), is open to children five through fifteen. It runs Monday through Friday from 8:45 A.M. to 4 P.M., through August 23. Before- and after-camp supervision is available for $5 an hour. Lunch and snacks are provided; bus service is available. The fee is $250 for one week, $900 for four weeks, $1,600 for eight weeks, with a nonrefundable $50 registration fee.

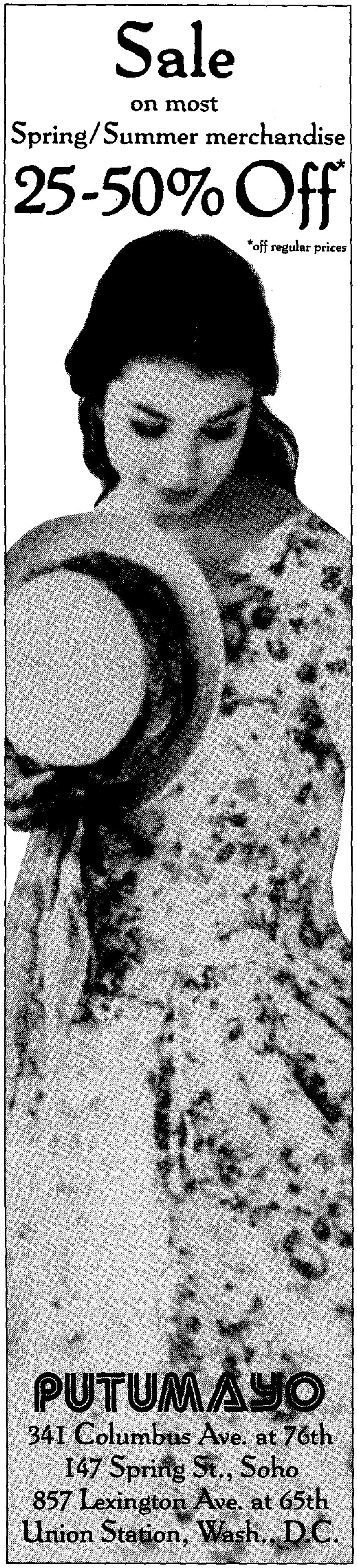
CHILDREN WILL HEAR THE SATISFYING PONG of tennis balls hitting their racquets just right at the **Children's Athletic Training School** (CATS) **Tennis Day Camp.** The staffers are all certified tennis professionals with years of experience in coaching children. Butch Sewagen and his sister, Barbara Steger, co-founders and directors of CATS, are both former top-ranking tennis players. Drawing on their childhood experiences, they have devised a program—tennis Olympics, tennis baseball, target tennis—for six- to ten-year-olds that's fun as well as instructive. The pro-to-student ratio—one to four—affords plenty of opportunity for individual instruction. Trips are planned from the camp's home base on Columbia University's eighteen-acre athletic complex to tennis matches and baseball games.

The CATS tennis camp, Columbia University Athletic Complex, Broadway and 218th Street, 751-4876, will be held on weekdays through August 23 from 9:45 A.M. to 3 P.M. Children should bring tennis clothing, sneakers, a tennis racquet, and lunch. The fee—Manhattan transportation included—is $350 for one week, $1,200 for four weeks, $2,000 for eight weeks.

AT ONE END OF **Sutton Gymnastic and Fitness Center**'s light-filled, 12,500-square-foot loft, a group of four- and five-year-olds are gleefully scampering through a brightly colored obstacle course—soft objects shaped like doughnuts, barrels, and wedges of cheese. In other parts of the gym, more advanced gymnasts (many of them children) in a more serious mood practice their routines on uneven bars or take turns on the trampoline. Youngsters from eighteen months to eighteen years can sign up for summer classes that run from one to four weeks. Three- to six-year-old KinderKampers meet for two hours on five mornings or three afternoons a week. They stretch, somersault, bounce on a trampoline, and dance. One week, children may become their favorite animals; another, they'll do art projects that focus on, say, traffic. Each instructor works with a maximum of seven children.

The Sutton Gym KinderKamp, 440 Lafayette Street (533-9390), runs through August 30, from 10 A.M. to noon Monday through Friday or from 12:30

Illustration by Julia Gorton.



Sale
on most
Spring/Summer merchandise
25-50% Off*
*off regular prices

PUTUMAYO
341 Columbus Ave. at 76th
147 Spring St., Soho
857 Lexington Ave. at 65th
Union Station, Wash., D.C.

P.M. to 2:30 P.M. Tuesdays, Wednesdays, and Thursdays. Other children's classes are offered Monday through Friday from 9 A.M. to 6 P.M. Single hour-long classes are $20; KinderKamp costs $120 for three days a week, $200 for five days a week.

AT RESORTS THAT CATER SPECIFICALLY TO families, hotel staffers will at times take over some of the task of amusing the children. Unlike the average parent in a city apartment, these people have everything at their disposal—from mountain lakes to live frogs—with which to wow the young. (Parents have it pretty good at these places, too.) At **Mohonk Mountain House,** a massive 276-room, nineteenth-century lodge on Lake Mohonk in New Paltz, children who come as guests can participate in programs tailored to four age groups. The youngest ones, ages two to four, known during their stay as "Mohonk Tykes," play house, sing songs, take walks, and go on pony rides. Five- and six-year-old "Explorers" set off on hikes, play games like steal-the-bacon, and make bird feeders and other nature-craft projects. "Scramblers" (seven- and eight-year-olds) and "Adventurers" (nine- to twelve-year-olds) take boat rides, play capture-the-flag, and participate in orienteering and water-balloon games. All the groups swim every day. The ratio of counselors to children is one to four for Tykes and Explorers; one to five for Scramblers; one to six for Adventurers. Most Mohonk staffers are college students who have been given training by the resort.

Three-hour sessions are offered daily, morning or afternoon, for $7 (six sessions are $35). Free evening activities for children include team games of hide-and-seek, hayrides, and campfires. Young visitors can also garden in the Children's Secret Garden.

Mohonk Mountain House, Lake Mohonk, New Paltz, New York (914-255-1000), is about 90 miles from New York City. Summer rates are $244 to $302 per couple per night, with three meals for each guest included, plus 15 percent service charge and 11 percent tax. Children four to twelve can stay in their parents' room for an additional $50 per child. Reduced rates are offered for specific mid-week packages. To get there by train, take an Amtrak or Metro-North train to Poughkeepsie, 25 miles away, and take a cab or arrange for Mohonk drivers to pick you up at the station. The round trip on Amtrak (1-800-USA-RAIL) is $46; on Metro-North (532-4900), $17.50 on weekends. To get there by bus, take an Adirondack Trailways coach (947-5300; $31.35 round-trip) and take a cab the seven miles to the Mountain House, or arrange for a Mohonk driver to pick you up at the station. The hotel can also arrange for ground transportation from your door to their door.

I KNOW OF ONE FAMILY WITH FOUR CHILdren that has checked into the **Mountain Laurel Resort and Conference Center** in the Poconos five times this year. It's not hard to see what keeps them, and a lot of other families, coming back for more. Clearly it's not the décor; this sprawling, modern, 250-room resort's loud-patterned carpets, and the occasional seventies-style super graphics on the walls, aren't anything to go out of your way for. Nor is the food up to much. But the hotel's enthusiastic activities staff, who undergo a special training course, and the wealth of diversions for youngsters of almost every age and interest group are real magnets for families with children. And the rates are very reasonable.

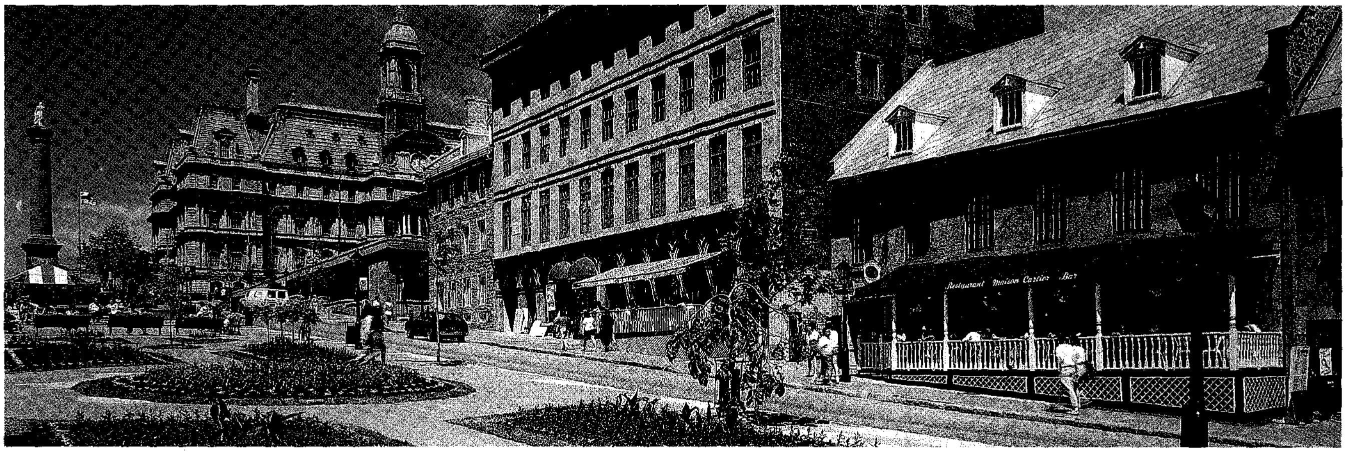
Little ones dance, draw, celebrate unbirthdays, and set off on scavenger hunts from a nursery designed for under-threes that's open seven days a week from 9 A.M. to 9 P.M. The staffers, who undergo a special training course, have taken care of babies as young as a month and also some over-threes whose parents are more comfortable leaving them in a nursery environment. Organized children's activities take place in two groups: Three- to five-year-olds are supervised by one staffer for every eight children from 10:30 A.M. to 6 P.M.; and six-year-olds up to preteens (there is no upper age limit) get together from 12:30 P.M. to 4:30 P.M., as well as from 5:30 P.M. to 9:30 P.M., with a ratio of at least one staff member to every fifteen children. Popular pursuits for both groups include ice-cream-making, miniature-golf tournaments, "creek-stomping," cycling, pinball tournaments, volleyball, and assorted water games. The resort has an indoor and outdoor pool, nature trails, and McDoogle's Farm, an idyllic little menagerie of free-range chickens, rabbits, pigs, sheep, goats, a couple of horses, a few barnyard cats, and a miniature Argentinian horse.

The Mountain Laurel Resort, Pennsylvania Turnpike at Interstate 80, White Haven, Pennyslvania (1-800-458-5921), is about 115 miles from New York City. Summer rates are $96 per person per night for a double-occupancy room, including dinner and breakfast for each guest and use of the facilities (except the golf course), plus a service charge of $8.75 per night per person and 6 percent tax. Children under five stay free; add $30 per night each for children six to seventeen who stay in their parents' room. Children's programs have a onetime $10 fee per child, which includes a T-shirt and materials. To get there by bus, take a Martz Trailways coach (868-5973; $36.50, round-trip) to Blakeslee Corner and arrange for a resort driver to pick you up at the bus station. ■

Jaunts/Nancy Lyon

COMÉDIE FRANÇAISE

“ . . .Rue St-Denis sizzles during Montreal’s comedy festival, with its 250 outdoor shows, its satirists and stilt-walkers and clowns. . .”



STROLLABLE: *Place Jacques-Cartier, in Old Montreal, noted for its café-terrasses.*

SUMMER IS SHORT IN MONTREAL, AND THE city welcomes it by an unleashing of Latin high spirits. By July, the metropolis is a nonstop festival of joie de vivre, a garrulous garden party. No wonder, then, that at sundown on Fridays, Montrealers feel no urge to get out of town: Staying in this mellow city of splashy mauves and mansard roofs, cobblestones and cafés, generous parks and lush gardens, is like being on holiday.

The Latin Quarter’s rue St-Denis, with its café-terrasses and bistros, always swings. But the street really sizzles between July 11 and July 21, when it is given over to the **Just for Laughs Festival**. This Cannes of Comedy features 225 performers from seventeen countries—the largest gathering of comics in the world. They give 500 shows (half of them free, performed on six outdoor stages). And the tally doesn’t include all the impromptu entertainments by free-lance clowns, stilt-walkers, jugglers, trick cyclists, and mimes. The visiting stand-up comics and fall-down clowns, ventriloquists and vaudevillians, mimics and musicians, big-city satirists and village idiots, are more than welcome in this city that loves to laugh.

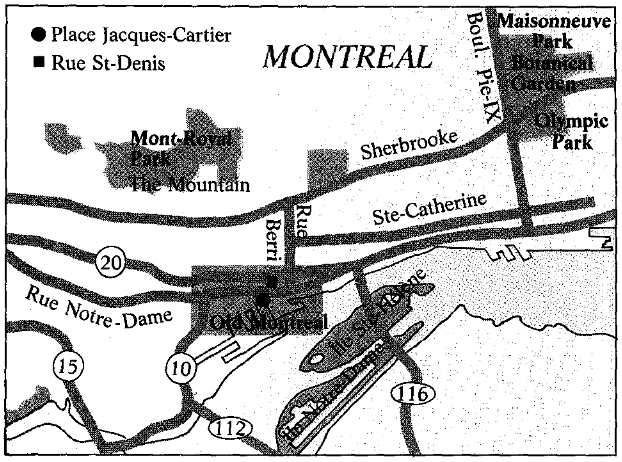
Half of the festival events are in English, half in French. Quebecois humor is broad, visual, spiced with mime and wordplay, sometimes dry, sometimes loony. Local jokes mock the political situation—Quebec’s looming independence, for instance—and daily life in this bewilderingly twin-souled city. (STOP signs are spray-painted into ARRÊTS, ARRÊTS defaced into STOPS; a thoroughfare is named Boulevard René-Lévesque east of Atwater Avenue and Boulevard Dorchester west of Atwater.)

Special theme shows will focus on sports, relationships, children’s comedy, homosexuality (“Funny Gay Males”), bawdy comedy, and Montreal life. Mary Tyler Moore and Milton Berle will be among the hosts of the festival’s English galas—a spectacular show every night from July 17 through 21 at the Théâtre St-Denis. Tickets for each event run from about $5.70 to $31.80 (the fees in this article have been converted into U.S. dollars). For information, call (514) 931-JOKE.

A weekend here is an escape to a culture with a lighthearted sensibility. Though I immigrated to the city six years ago, I’m still a gawking tourist. I’m still dazzled by the brightly painted turrets and cupolas, the breakneck spiraling metal staircases and balconies of the row houses on Le Plateau Montreal . . . the French Régime architecture and European café-terrasses around the Place Jacques-Cartier in Old Montreal . . . the sight of the Gothic Jacques-Cartier Bridge silhouetted by fireworks . . . the view of the St. Lawrence River from Claudio’s jazz club on rue St-Paul . . . the feathery blue Pre-Raphaelite interior of the Notre-Dame basilica on the Place d’Armes . . . the gargantuan lakers snoring in the Old Port.

I delight in taking a bike ride along the Lachine Canal, a jet-boat spree on the Lachine Rapids, a dusky stroll through the Botanical Gardens (the eerie Olympic Stadium looms over it like a mother ship just landed from Orion), a hike up “the mountain”—densely wooded Mount Royal, a 764-foot Olympus that serves as a friendly barricade between the French and English sections of the city. And I’m still amused by conversations that ricochet between French and English with a jigsaw syntax peculiar to neither.

English-speakers who visit the second-largest French-speaking city in the world will find that many Montrealers are bilingual, and the least effort made to utter a sincere *bonjour*—followed, perhaps, by *Je*



Photograph by Tibor Bognar/The Stock Market.

EYEGLASSES

SUMMER SALE

The best prices in New York for over 50 years.
But why take our word?
Listen to some others!

New York Magazine:
SALES & BARGAINS
June '91– "...you can buy contemporary eyeglass frames here at very low prices."

INSIDER'S GUIDE TO BARGAINS IN NEW YORK
May '91– "For less hassle, try Superior Optical ... frames at a discount."

Richard Laermer's:
BARGAIN HUNTING IN GREATER NEW YORK
March '91– "Here's an unusual bonus, sample sales."

FEATURING
Anne Klein Frames ~~$99~~ $10
Gian Franco Ferré ~~$199~~ $109
Georgio Armani ~~$249~~ $149

SUPERIOR OPTICAL
1133 BROADWAY AT 26TH, SUITE 223
(212) 675-4320

CONTACTS

FRESH FISH!

Or Lobster. Or Clams.
Mesquite-grilled with the freshest of flavors. Try any of our mouth-watering daily specials and follow with a rave review for our delicious desserts.

**Top Rated Seafood Restaurant, 1985–90*
—Zagat N.Y. Rest. Survey.

Dinner served nightly. Lunch served downtown, Mon–Fri. Reservations Suggested.

JOHN CLANCY'S
181 W. 10th St. 242-7350.

JOHN CLANCY'S EAST
206 E. 63rd St. 752-6666.

"...The elegant métro is only one part of Montreal's space-age underground city..."

suis américain—is a perfect passport to this metropolis, where 92 percent of the residents speak French. After all, how intimidating can a city be when the very worst swear words uttered by most of its inhabitants are "Tabernacle!" and "Chalice!" ("Tabernacle" is considered so utterly unspeakable that polite Catholic swearers say *Tabernouche* instead.)

Île Ste-Hélène and **Île Notre-Dame**, man-made islands accessible from downtown by a quick ride on the métro, offer landscaped gardens, an Olympic-size swimming pool, a clean, sandy beach, a swimming lake, and the wild rides and water slides of La Ronde amusement park. (Call 800-361-7178 for information on island activities.)

Montreal's vast (182-acre) **Botanical Garden** has two new attractions unique in North America: the Insectarium, with thousands of live specimens from all over the world, and the lantern-lighted Montreal-Shanghai Garden, the largest of its kind outside Asia, with seven pavilions, pergolas, arches, bridges, and a forest of bamboo, lotus, chrysanthemum, and Chinese peony trees. (Call 514-872-1400.)

To feel the history of New France, take a prowl through the narrow, cobbled streets of **Old Montreal** and visit the **Old Port.** The French Régime residences and buildings, dating from 1685 till about 1850, now serve as cafés, restaurants, museums, and office buildings. At the Old Port (514-496-PORT), you can see a laker two football fields long, ramble through the flea market, and take in new-technology shows at Expotec or films at Imax (whose seven-story-high screen does justice to impressive material like a documentary on the blue planet).

MONTREAL NEVER SLEEPS. GOOD STREETS for **late-night bistros, cafés, jazz clubs, and people-watching** are rue St-Denis, funky Boulevard St-Laurent, rue Bernard, and Crescent Street, where Anglophones tend to merge.

It's not likely you'll go all the way to Montreal to hole up in a movie theater, but the annual **World Film Festival** (514-843-3883), with 200 films from 52 countries, runs from August 22 through September 2; the screenings—some 650 of them—run from 9 A.M. to midnight.

Getting around Montreal without a car is a cinch. The métro—Montreal's elegant underground, with its sleek, clean, quiet, graffiti-free cars—gets you around the city faster, more easily, and more inexpensively than a car. You depart from, and return to, designer stations decorated with murals, mosaics, sculptures, stained glass, rose quartz, clay tiles, enameled-steel frescoes, art exhibitions, and even archaeological artifacts. A roving talent show of buskers adept at pennywhistling, velvety blues, razzmatazz jazz, and baroque or folk music provides live entertainment.

The métro is only one part of Montreal's **underground city**—space-age shopping complexes with 1,200 boutiques, 150 bars and restaurants, and six hotels. Buy your métro tickets six at a time for $5.25; bought singly, they cost $1.30. The métro opens at 6 A.M. and closes at 1 A.M., and trains run every three to ten minutes.

GETTING TO MONTREAL FROM NEW YORK IS easy, too. The six-hour **drive** up Route 87 North through the Adirondacks is one of America's most scenic routes. The 70-minute **flight** from La Guardia on American Airlines (call 800-433-7300) costs $266 round-trip. By rail, you can take **Amtrak's day train,** the *Adirondack,* up the Hudson (you depart at 10:45 A.M. and arrive at 8:45 P.M.), or rent **a cozy sleeper** on the *Montrealer* ("the party train") and watch the towns slide by as the train jogs through Vermont, then repair to the piano bar and sing till the wee hours. You leave at 8:20 P.M. and arrive at 10:45 A.M. (Both trains leave from Penn Station and require reservations.) The current coach fare is $97, round-trip. For a sleeper, you pay an additional $83 each way for a single, $141 each way for a double; the round-trip fare is held to $97. The sleeper fee includes dinner and breakfast, but the food can be fairly ghastly (my fillet of sole amandine was marinated in formaldehyde, and the steamed carrots were as tough as bamboo). (Call 800-USA-RAIL.)

Recession or not, Montreal never seems to stop building office complexes and deluxe hotels, and accommodations here are never difficult to find. It's hard to beat the 230-room **Ritz-Carlton** (1228 rue Sherbrooke West, 800-363-0366), rated by *Institutional Investor* as the No. 1 hotel in Canada, fourth-best in North America ($220 to $505 a night, double occupancy), or **Le Quatre Saisons** (1050 Sherbrooke West; 800-332-3442; $129 to $307). If you prefer a small, charming auberge (inn), try **Auberge de la Fontaine** (1301 rue Rachel East, 514-597-0166), facing the lovely Parc Lafontaine ($86 to $127, double occupancy, including breakfast), or, in Old Montreal, **Les Passants du Sans Soucy Auberge** (171 rue St-Paul West, 514-842-2634), $66 to $79, including breakfast.

Bed-and-breakfasts in brightly painted Victorian houses are a less expensive alternative. One of the better-known agencies is the **Bed & Breakfast Downtown Network** (514-289-9749). ■

SALES & BARGAINS

BY LEONORE FLEISCHER

NIPPON OVER

THIS GALLERY HAS ANTIQUE AND NEW OBjects from Japan, including beautiful handmade ornamental combs and hairpins made of tortoiseshell, lacquered wood, and Bakelite from the nineteenth and early-twentieth centuries, were $25–$175, now $20–$140. Nineteenth- and twentieth-century woodblock prints by master artists (certificate of authenticity comes with each print, and framing is available), were $40–$3,500, now $32–$2,800; new yukatas (cotton robes), and silk and ceremonial kimonos, were $50–$500, now $40–$400. A.E., M.C., V., checks accepted; exchanges possible. *Things Japanese, second floor, 1109 Lexington Ave., near 77th St. (249-3591); Tues. 11 a.m.–7 p.m. and Wed.–Sat. till 5 p.m.; through 9/7.*

THE YOUNG AND THE DRESSLESS

CHILDREN'S AND INFANTS' SAMPLE CLOTHing is discounted here. For example, girls' winter and summer cotton dresses with handmade accents and in sizes 1–8 years, such as a red corduroy dress with black velvet collar, retail $90 each, here $40; plaid cotton flannel dresses, retail $90, here $30; floral chintz sundresses, retail $80, here $35. Infantwear (newborn–2 yrs.) includes shoes, retail $25, here $12; creepers, retail $50, here $20; little boys' sailor suits (sizes 6 mos.–4 yrs.), retail $85, here $40. Checks accepted; no credit cards; all sales final. *Tierney O'Hara, 360 W. 36th St., Suite 3NW (643-9093); Wed.–Thurs. 10 a.m.–6:30 p.m.; 7/10–11.*

HAIL COLOMBIAN

FRESH-ROASTED COFFEE BEANS ARE THIS mail-order firm's specialty. Now it's offering four samplers that can be shipped anywhere in the continental U.S. Plan A is a 3-lb. selection, including 1 lb. each of House Blend Light, Colombian Light, and Mocha Java, retail $12.67 plus $2 shipping, now $11.95 total; plan B is a 3-lb. selection, including 1 lb. each of Dark Espresso, Viennese Dark, and Colombian Supremo Dark, retail $12.53 plus $2 shipping, now $11.95 total; plan C includes Swiss water-decaffeinated coffees, such as 1 lb. of Colombian Light, ½ lb. of Mocha Java Light Roast, and ½ lb. of French Medium Dark Roast, retail $15.04 plus $2 shipping, now $14 total; plan D introduces estate-grown Arabic beans—1 lb. of the Park Slope Medium-Dark blend (retail $7.99) is free when you order 1 lb. of Cobble Hill Light-Medium and 1 lb. Carroll Gardens Light-Medium, for a total of $17.99. When ordering coffee, specify grind type or whole bean. A minimum order of 1½ lbs. of loose tea can be combined with coffee order and shipped free at 10 percent off. English Breakfast is now $1.79 per ¼ lb.; Fancy Darjeeling, now $3.29 per ¼ lb. Bulk herbs and spices, were 75 cents an oz., now 50 cents an oz. (spice order must accompany coffee order). A special assortment of 2 lbs. of 4 fresh-cut cheeses, retail $10.30 plus $1.50 shipping, now $10.49 total. No credit cards; check or money order only; brochure free upon request. *D'Amico Foods, 309 Court St., Brooklyn, N.Y. 11231 (718-875-5403); Mon.–Fri. 9 a.m.–5 p.m.; through 8/8.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

CATTY-CORNERED

PETFINDERS OF THE PET CLUB OF AMERICA offers a program to help find lost pets. Petfinders keeps a computerized description and medical history of your cat or dog on file. Each is assigned a serial number inscribed on a metal tag along with Petfinders's toll-free national phone number. Counselors will answer 24 hours a day, and if your pet is seen or retrieved, they will try to reach you by telephone and will authorize boarding and/or medical treatment until you are located. The initial annual tax-deductible fee is $29.50 for the first pet and $20 for each additional pet, but in August and September, these fees are cut to $15 and $10 respectively. Phone or write for brochures and an application: *Petfinders, Pet Club of America, 609 Columbus Avenue, New York, N.Y. 10024; 1-800-666-5678.*

LET THE GAMES BEGIN

EVERYTHING AT THIS UPPER WEST SIDE TOY store is at least 25 percent off, and selected items are 40 percent off. Playskool, Ravensburger, and Fisher Price toys are 25 percent off, along with many games and puzzles. For example, Kinderworks Wire Bead Maze, was $44, now $33; Radio Flyer red wagon, was $29.95, now $22.46; T. C. Timber Unit block set, was $56.50 respectively, now $42.38; Madame Alexander 8-in.-high Snow White, was $50, now $37.50. Some toys are now 40 percent off, including Clue Jr., was $15.95, now $9.75. Checks accepted; no credit cards; all sales final. *West Side Kids, 498 Amsterdam Ave., at 84th St. (496-7282); Mon.–Wed. and Fri.–Sat. 10 a.m.–6:30 p.m.; Thurs. till 7 p.m.; and Sun. noon–5 p.m.; through 7/14.*

SILK DUDS

SPRING AND SUMMER MEN'S WEAR FROM ITAly, in sizes 38–44R, 40–44L, and some short sizes in silk, linen, wool, and wool-and-silk blend, are at wholesale prices here for one week only. Lubiam single- and double-breasted suits of 3-season weight are $695–$850 retail, here $350–$375 (except for linen suits, which are $415–$450 retail, here $250). All single- and double-breasted jackets of 3-season weight are $225, except for silk jackets, which are $600 retail, here $225–$250. A.E., M.C., V., no checks; no alterations; all sales final. *Nuovo Contemporary Menswear, 521 Amsterdam Ave., at 85th St. (874-3606); Tues. 11 a.m.–midnight and Wed. and Thurs. till 8 p.m.; 7/9–11.*

CHEMISES-EN-SCÈNE

SILK-CHARMEUSE AND -JACQUARD LINGERIE is discounted here; most items are in women's sizes P–L (6–12), but there are also navy silk-jacquard wrap robes for men in one size fits all, retail $175, here $35. For women, long and short silk kimonos, retail $200 and $150 respectively, here $40 and $30; silk pajamas, retail $175, here $45; scalloped-top and spaghetti-strap chemises, retail $75, here $20; bikinis, retail $25, here $5; underwire teddies and slips (size 34B only), retail $80–$100, here $15. Cash only; all sales final. *Lynn La Cava, Suite 1001, 180 Madison Ave., near 34th St. (685-8860); Thurs. 11–7 p.m. and Fri. 3–7 p.m.; 7/11–7/12.*

STEP LIVELY

SMALL-SIZED WOMEN'S DRESSY AND CASUAL shoes (3½–6½M and 5½–6½N) by Bally, Amalfi, Stuart Weitzman, and others are reduced here. For example, decorated espadrilles by Stuart Weitzman, were $88, now $70; Martinez Valero beige silk-shantung low-heel pumps, were $119, now $84; Bianchi & Balatresi Italian leather wedge sandals, were $118, now $83; Bally mid-heel, gold-trimmed leather pumps, were $220, now $110. A.E., M.C., V., checks accepted; all sales final. *In Step, 1230 Second Ave., near 65th St. (734-7484); Mon. 11 a.m.–5:30 p.m.; Tues.–Fri. till 7 p.m.; and Sat. till 6 p.m.; through 8/31.*

A Complete Entertainment Guide for Seven Days Beginning

JULY 10

64 MOVIES

73 THEATER

79 ART

82 MUSIC & DANCE

84 RESTAURANTS

90 NIGHTLIFE

92 OTHER EVENTS

93 CHILDREN

94 RADIO

95 TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—*Marquis*. #2—7/10: *Jammin' the Blues* (1944); *Blues in the Night* (1941). 7/11: "Best of the Fest." 7/12–18: *White Dog* (1982). #3—*Paris is Burning*.

2. **ESSEX—Grand St. at Essex St.** (982-4455). *Terminator 2*.

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Slacker*. #2—*Reflecting Skin*. #3—*Angel at My Table*. #4—*La Femme Nikita*. #5—*The Comfort of Strangers*. #6—*Tatie Danielle*. Opening 7/10: *Regarding Henry*.

4. **BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St.** (807-9205). #1—*Poison*. #2—*The Golden Boat*.

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Jungle Fever*. #2—*Problem Child 2*.

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Alice*.

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Terminator 2*. #2—*Robin Hood*. #3—*Dying Young*.

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 7/10: *This Gun for Hire* (1942); *The Glass Key* (1942). 7/11: *The Rose Tattoo* (1955); *The Fugitive Kind* (1960). 7/12–13: *Rope* (1948); *The Man Who Knew Too Much* (1956). 7/14: *How to Succeed in Business Without Really Trying* (1967); *The Producers* (1968). 7/15: *Hiroshima Mon Amour* (1959); *Muriel* (1963). 7/16: *The Wanderers* (1979); *The Warriors* (1979).

9. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Thelma & Louise*. #2—*Thelma & Louise*. #3—*City Slickers*. #4—*City Slickers*. #5—*Don't Tell Mom the Babysitter's Dead*. #6—*Cinema Paradiso*. #7—*Madonna: Truth or Dare*. Opening 7/12: *Boyz n the Hood*.

10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Impromptu*. #2—*What About Bob?; Straight Out of Brooklyn*. #3—*The Nasty Girl*. #4—*Dark Obsession*. #5—*Ju Dou; The Rocketeer*.

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *Extramuros*. Opening 7/12: *Shadow of the Raven*.

12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Soapdish*. #2—*Home Alone; Only the Lonely*.

13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Eating*.

14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Spartacus*. #2—*Truly, Madly, Deeply*. #3—*Drowning by Numbers*. Opening 7/12: *Soapdish*. #4—*Backdraft*. Opening 7/12: *Hangin' With the Homeboys*.

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Soapdish*. Opening 7/10: *Regarding Henry*. #2—*Naked Gun 2½*. #3—*Terminator 2*. #4—*Terminator 2*. #5—*Hangin' With the Homeboys*. #6—*The Naked Gun 2½*.

19. **NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Backdraft*. #2—*Dying Young*. #3—*City Slickers*. #4—*City Slickers*. Opening 7/12: *Problem Child 2*. #5—*Jungle Fever*. #6—*Jungle Fever*. #7—*Robin Hood*. #8—*Robin Hood*. #9—*Dying Young*. Opening 7/12: *Point Break*.

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Backdraft*. #2—*Madonna: Truth or Dare*. #3—*The Rocketeer*.

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *What About Bob?*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Dying Young*.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—Through 7/9: *Soapdish*. Opening 7/10: *Regarding Henry*. #2—*City Slickers*. #3—*The Naked Gun 2½*.

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Backdraft*.

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Robin Hood*. #2—*Thelma & Louise*. #3—*The Rocketeer*. #4—*Jungle Fever*. Opening 7/12: *Boyz n the Hood*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Jungle Fever*. #2—*Problem Child 2*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *City Slickers*. Opening 7/12: *Boyz n the Hood*.

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—Through 7/11: *Robin Hood: Prince of Thieves*. Opening 7/12: *Point Break*. #2—*Terminator 2*. #3—*Terminator 2*. #4—Through 7/11: *Terminator 2*. Opening 7/12: *Robin Hood*. #5—*Kickboxer 2*. #6—Through 7/11: *Terminator 2*. Opening 7/12: *Robin Hood*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Rocketeer*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *The Naked Gun 2½*. **EMBASSY 3**—*The Naked Gun 2½*. **EMBASSY 4**—*Straight Out of Brooklyn*.

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Don't Tell Mom the Babysitter's Dead*. #2—*A Rage in Harlem*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—Through 7/9: *Spartacus*. Opening 7/10: *Regarding Henry*. #2—*Madonna: Truth or Dare*. #3—*Jungle Fever*. #4—*Ju Dou*. #5—*Problem Child 2*. #6—*Impromptu*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Thelma & Louise*. Opening 7/10: *Regarding Henry*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Dying Young*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Madonna: Truth or Dare*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita*. #2—*Tatie Danielle*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Rocketeer*. #2—*The Rocketeer*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Citizen Kane*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Impromptu*.

47. BIOGRAPH—57th St. east of Broadway (582-4582). 7/9–10: *Cocoon* (1985); *Cocoon: The Return* (1988). 7/11–13: *Jean de Florette* (1987); *Manon of the Spring* (1987). 7/14–15: *The French Connection* (1971); *The French Connection II* (1975). 7/16–17: *Claudia* (1943); *Claudia and David* (1946).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Dying Young*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Straight Out of Brooklyn*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *My Father's Glory*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Problem Child 2*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Jungle Fever*. #2—*Jungle Fever*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Robin Hood*. **CORONET**—*Robin Hood*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Truly, Madly, Deeply*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *What About Bob?* Opening 7/12: *Don Juan, My Love*. **CINEMA II**—*Thelma & Louise*. Opening 7/12: *Boyz n the Hood*. **CINEMA THIRD AVE.**—*Every Other Weekend*.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Terminator 2*. #2—*Terminator 2*.

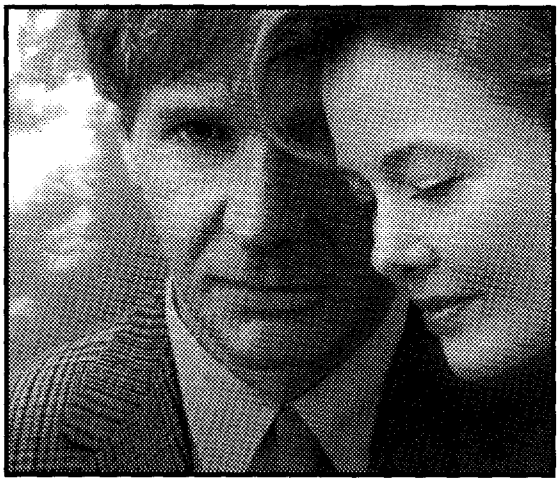
61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Backdraft*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*City Slickers*. #2—*The Naked Gun 2½*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Miracle*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Soapdish*. Opening 7/10: *Regarding Henry*.

THE STORY OF A MAN WHO HAD EVERYTHING,
BUT FOUND SOMETHING MORE.



A MIKE NICHOLS FILM
HARRISON FORD
REGARDING
HENRY

PARAMOUNT PICTURES PRESENTS A MIKE NICHOLS-SCOTT RUDIN PRODUCTION A MIKE NICHOLS FILM HARRISON FORD REGARDING HENRY ANNETTE BENING MUSIC BY HANS ZIMMER EXECUTIVE PRODUCER ROBERT GREENHUT WRITTEN BY JEFFREY ABRAMS
PG-13 PARENTS STRONGLY CAUTIONED PRODUCED BY SCOTT RUDIN AND MIKE NICHOLS DIRECTED BY MIKE NICHOLS A PARAMOUNT PICTURE
SOUNDTRACK ALBUM ON EMI RECORDS USA
DOLBY STEREO IN SELECTED THEATRES
A PARAMOUNT COMMUNICATIONS COMPANY.

STARTS WEDNESDAY, JULY 10

ASK FOR YOUR PASSPORT TO SUMMER ENTERTAINMENT SCRATCH 'N WIN CARD* WHEN YOU PURCHASE YOUR TICKET TO REGARDING HENRY AND WIN ONE OF MILLIONS OF EXCITING PRIZES.
*At participating theatres only. No purchase necessary. Must be 13 years or older to play.

CINEPLEX ODEON
*✓WORLDWIDE CINEMAS
49TH & 50TH STS. BET. 8TH & 9TH AVES.
246-1583

•*✓GUILD 50TH ST.
33 W. 50TH ST.
757-2406

*✓LOEWS TOWER EAST
3RD AVE. & 71ST ST.
879-1313

*✓LOEWS
34TH ST. SHOWPLACE
BETW. 2ND & 3RD AVE. 532-5544

*✓LOEWS
84TH ST. SIX
B'WAY & 84TH ST. 877-3600

*✓LOEWS
19TH ST. EAST
B'WAY & 19TH ST. 260-8000

✓ANGELIKA FILM CENTER
CORNER OF HOUSTON & MERCER STS. 995-2000

● Reduced Rate Parking at Rockefeller Center Garage Mon.-Sat. after 5:30 P.M. Sun. after 10 A.M. Validate at Theatre | For Group Sales Call: 944-8890 ✓ DOLBY STEREO ®
SPECIAL ENGAGEMENT - NO PASSES OR DISCOUNT TICKETS ACCEPTED

AND AT A THEATRE NEAR YOU

Of The 1000 Meals You'll Eat This Year, Shouldn't One Be Unforgettable?

Contemporary cuisine in a splendidly stylish setting.
116 E. 39th St. in historic Murray Hill. For reservations, 212-685-8887.

Time & Again
Restaurant and Bar

65. UA EAST—First Ave. at 85th St. (249-5100). *The Naked Gun 2½.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Robin Hood.* #2—*The Rocketeer.* Opening 7/12: *Boyz n the Hood.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Backdraft.* #2—*Jungle Fever.* Opening 7/12: *Point Break.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Soapdish.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Problem Child 2.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Everybody's Fine.* #2—*Europa, Europa.* #3—*A Paper Wedding.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Dying Young.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Terminator 2.* #2—*Robin Hood.* #3—*City Slickers.* #4—*The Rocketeer.* #5—*Naked Gun 2½.* #6—Through 7/9: *Thelma & Louise.* Opening 7/10: *Regarding Henry.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Jungle Fever.* #2—*Jungle Fever.* Opening 7/12: *Problem Child 2.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Backdraft; Don't Tell Mom the Babysitter's Dead.* #2—*What About Bob?*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Terminator 2.* #2—*Jungle Fever.*

MUSEUMS, SOCIETIES, ETC.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 7/10–14: *Jimi Hendrix at the Isle of Wight* (1970–91). 7/11–14: *Festival* (1967). 7/12: Essential Cinema: *Bells of Atlantis* (1952); *Duo Concertantes* (1962–64); *Hamfat Asar* (1965); *Gymnopedies* (1968); *Our Lady of the Sphere* (1968); *In the Street* (1952); *Geography of the Body* (1943). 7/13: *Find Your Place* (1990); *Passage Through a Ritual* (1991). 7/14: *Tom, Tom, the Piper's Son* (1969).

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. 7/10: *Metropolis* (1926), dir. Fritz Lang.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 7/16: *Wild Style,* dir. Charlie Ahearn; *Through Young People's Eyes* (1982), dir. Marci Reaven and Bienvenida Matias. All three directors will be present at the screening.

FLOATING CINEMA SERIES—This year features a series of cartoons including classic Popeye, Little Lulu, and Looney Tune's *Sinkin' in the Bathtub* and *Honeymoon Hotel* as well as more modern animation shorts like *Creature Comforts.* All begin at 8:45. 7/11–12: **Battery Park.**

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 7/10: *Les Portes De La Nuit* (1946); *Les Sorcieres de Salem* (1957).

MANHATTAN COMMUNITY FILM SERIES—45 East 81st St. bet. Park and Madison Aves. (369-6596). $4; $2 for children 12 and under. Shows are at 6 and 8:30 unless noted. 7/12: *Sleeper* (1973).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through July and August Saturdays at 4 & 6:30: "A Series of Impressions: Early French Cinema." 7/10–13: *The Art of Indonesia: Tales From the Shadow World.* 7/10: *Shadow Master.* 7/11: *The Three Worlds of Bali.* 7/12: *Borobudur; Rodin Gates of Hell.* 7/13: *Early French Cinema: Gervaise.* 7/16: *The Intruder; Clay, or the Origins of Species; Colter's Hell; Paul Manship: In and Out of the Mainstreet; Augustus Saint-Gaudens: An American Original.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 8/18: "Fact/Fiction." New approaches to the documentary genre. Through 9/30: "Junction and Journey: Trains and Film." 7/11, 13: *High Noon* (1952); *La Roue* (1923). 7/12: *The Iron Mule* (1925); *When the Daltons Rode* (1940); *Train* (1987); *Rheingold* (1978). 7/14: *Train* (1987); *Rheingold* (1978); *The Sleeping Car Murders* (1965). 7/15: *Beggars of Life* (1928); *Wild Boys of the Road* (1933); *The Train* (1965).

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 8/31: "A Salute to Monty Python" 7/2–13: *Fawlty Towers* (1975); *Cheers* (1987). 7/16–27: "Rutland Weekend Television."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 7/8–12: Closed for renovations. 7/13–17: *Taxi Blues* (1990), dir. Pavel Lounguine.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 6/14–7/11: "Anatole Dauman, Producer." 7/10–11: *Immoral Tales* (1974); *Hiroshima Mon Amour* (1959); *L'Ecole* (1979). 7/13, 14, 20, 21: *Terezin Diary* (1989). Through 8/25: "A Summer Film Fair" 7/9–10: *Orpheus* (1949); *Oedipus Rex* (1967). 7/11: *The Life and Death of Colonel Blimp* (1943); *I Know Where I'm Going* (1945). 7/12–13: *Rashomon* (1950); *Dodeska-den* (1970). 7/14: *Rebecca* (1940); *Dead of Night* (1945). 7/16–17: *Straw Dogs* (1971); *Vengeance Is Mine* (1979).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. 5/18–7/13: "Recent German Film Series." 7/12: *The New Spirit in Painting* (1982–83). 7/13: *The Wild Clown* (1986).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Terminator 2.* #2—*Backdraft.* #3—*City Slickers.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Robin Hood.* #2—*Terminator 2.* #3—*The Rocketeer.* #4—*Naked Gun 2½.* #5—*Terminator 2.* #6—*Dying Young.* #7—*Jungle Fever.* #8—*Problem Child 2.* #9—*City Slickers; Terminator 2.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Terminator 2.* #2—*Robin Hood.* #3—Through 7/11: *City Slickers.* Beg. 7/12: *101 Dalmations.* #4—Through 7/11: *Dying Young.* Beg. 7/12: *Point Break.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Terminator 2.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Terminator 2.* #2—*Naked Gun 2½.* #3—*Jungle Fever.* #4—*Robin Hood.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Naked Gun 2½.* #2—*Terminator 2.* #3—*The Rocketeer.* #4—*Straight Out of Brooklyn.* #5—*Dying Young.* #6—*Jungle Fever.* #7—*Robin Hood.* #8—*Backdraft.* #9—*Problem Child 2.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Naked Gun 2½.* #2—*Robin Hood.* #3—*Don't Tell Mom the Babysitter's Dead.* #4—*Backdraft.* #5—*Home Alone.* #6—*City Slickers.* #7—*Terminator 2.* #8—*Kickboxer 2.* #9—*Dying Young.* #10—*Jungle Fever.* #11—*Problem Child 2.* #12—*Soapdish.* #13—*The Rocketeer.* #14—*Straight Out of Brooklyn.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Naked Gun 2½.* #2—*Naked Gun 2½.* #3—*The Rocketeer.* #4—*Dying Young.* #5—*Backdraft.* #6—*Problem Child 2.* #7—*City Slickers.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Jungle Fever.* #2—*Thelma & Louise; Terminator 2.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Rocketeer.* #2—*Terminator 2.* #3—*Robin Hood.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Robin Hood.* #2—*City Slickers.* #3—*Naked Gun 2½.* #4—*Dying Young.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Terminator 2.* #2—*The Rocketeer.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Robin Hood.* #2—*Terminator 2.* #3—*Terminator 2.* #4—*Jungle Fever.* #5—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Terminator 2.* #2—*Terminator 2.* #3—*Jungle Fever.* #4—*Backdraft.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Robin Hood.* #2—*Problem Child 2.* #3—*The Rocketeer.* #4—*Jungle Fever.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Terminator 2.* #2—*Terminator 2.* #3—*Soapdish.* #4—*Dying Young.* #5—*City Slickers.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Naked Gun 2½.* #2—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Naked Gun 2½.* #2—*The Rocketeer.* #3—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Robin Hood.* #2—Through 7/11: *City Slickers.* Beg. 7/12: *101 Dalmations.* #3—Through 7/11: *Dying Young.* Beg. 7/12: *Point Break.* #4—*Terminator 2.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Terminator 2.* #2—*Jungle Fever.* #3—*Backdraft.* #4—*Straight Out of Brooklyn.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Robin Hood.* #2—*Naked Gun 2½.* #3—Through 7/11: *Terminator 2; Backdraft.* Beg. 7/12: *Point Break.* #4—*Terminator 2.* #5—Through 7/11: *Naked Gun 2½; Soapdish.* Beg. 7/12: *Regarding Henry.* #6—*City Slickers.* #7—*Problem Child 2.* #8—*Dying Young.* #9—*The Rocketeer.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Rocketeer.* #2—*Robin Hood.* #3—*The Naked Gun 2½.* #4—*Terminator 2.* #5—*Problem Child 2.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Problem Child 2.* #2—Through 7/11: *City Slickers; Terminator 2.* Beg. 7/12: *Boyz n the Hood.* #3—*Terminator 2.* #4—*Robin Hood.* #5—Through 7/11: *Dying Young.* Beg. 7/12: *Point Break.* #6—*The Naked Gun 2½.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Everybody's Fine.* #2—*Robin Hood.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*City Slickers.* #2—Through 7/11: *Dying Young.* Beg. 7/12: *Point Break.* #3—*Problem Child 2.* #4—

For movie showtimes
CALL 212 516 201 777-FILM
NEW YORK MAGAZINE®
Your what where and when guide to the movies.

Through 7/11: *Soapdish; Backdraft.* Beg. 7/12: *Regarding Henry.*

303. CORONA—PLAZA—(639-7722). #1—*Terminator 2.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Terminator 2.* #2—*Naked Gun 2½.* #3—*Dying Young.* #4—Through 7/11: *The Naked Gun 2½; Soapdish.* Beg. 7/12: *Regarding Henry.* #5—*Problem Child 2.* #6—*Terminator 2.* #7—*The Naked Gun 2½.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Naked Gun 2½.* #2—*Kickboxer 2; Hangin' With the Homeboys; Thelma & Louise.* #3—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.* #4—*What About Bob?*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Naked Gun 2½.* #2—*The Rocketeer.* #3—*City Slickers.* #4—*Robin Hood.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Terminator 2.* #2—Through 7/11: *Terminator 2.* Beg. 7/12: *Boyz n the Hood.* #3—*Naked Gun 2½.* #4—*The Rocketeer.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Dying Young.* #2—*City Slickers.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Rocketeer.* #2—*The Silence of the Lambs; Madonna: Truth or Dare.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Robin Hood.* #2—Through 7/11: *Jungle Fever.* Beg. 7/12: *Point Break.* #3—Through 7/11: *Don't Tell Mom the Babysitter's Dead.* Beg. 7/12: *Boyz n the Hood.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Dying Young.* #2—*Backdraft.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Thelma & Louise.* Beg. 7/10: *Regarding Henry.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Terminator 2.* #2—*Terminator 2.* #3—*City Slickers.* #4—*Problem Child 2.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Jungle Fever.* #2—*The Rocketeer.* #3—*Problem Child 2.* #4—*Thelma & Louise.* #5—*Backdraft.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*City Slickers.* #2—*Dying Young.* #3—*Terminator 2.* #4—*Terminator 2.* #5—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.* #6—*Naked Gun 2½.* #7—*Naked Gun 2½.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Naked Gun 2½.* #2—*Problem Child 2.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Rocketeer.* #2—*Robin Hood.* #3—*Terminator 2.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Terminator 2.* #2—*Terminator 2.* #3—*Naked Gun 2½.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Robin Hood.* #2—*Problem Child 2.* #3—*The Rocketeer.* #4—Through 7/11: *Backdraft.* Beg. 7/12: *101 Dalmations.* #5—Through 7/11: *Soapdish; Don't Tell Mom the Babysitter's Dead.* Beg. 7/12: *Point Break.* #6—*City Slickers.* #7—*Dying Young.*

320. REGO PARK—DRAKE—(457-4002). *Dances With Wolves.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Thelma & Louise.* #2—*Jungle Fever.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Terminator 2.* #2—*Robin Hood.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The Rocketeer.* #2—*City Slickers.*

401. NEW DORP—HYLAN—(351-6601). #1—*Naked Gun 2½.* #2—*Robin Hood.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Terminator 2.* #2—*Naked Gun 2½.* #3—*Robin Hood.* #4—*Problem Child 2.* #5—Through 7/11: *Naked Gun 2½.* Beg. 7/12: *Point Break.* #6—Through 7/11: *Terminator 2.* Beg. 7/12: *101 Dalmations.* #7—*City Slickers.* #8—*The Rocketeer.* #9—*Dying Young.* #10—Through 7/11: *Backdraft; Soapdish.* Beg. 7/12: *Regarding Henry.*

So you found a movie that'll make your heart stop. Now all you have to do is find the perfect place and time to see it. Well it's easy. Just call

LOOKING FOR
A HORROR FLICK
SHOULDN'T MAKE
YOU SCREAM.

MovieFone. Our number is never busy. And, we'll tell you what's playing at all the theatres nearest you and at what times. Best of all it's just the cost of a regular call (because we're supported by the motion picture industry). So you'll find calling MovieFone isn't a nightmare at all.

CALL 777-FILM

Your what where and when
guide to the movies.

NEW YORK MAGAZINE HOT 97 FM

MEET ON THE BEACH OR PLAN DINNER IN TOWN

Summer's here and the social scene has shifted. But it's easy to make a connection wherever you are.

Place a Strictly Personals ad, or respond to one, and you can make that connection by phone as well as by mail. For advertisers, there's no charge beyond the cost of the ad. The phone symbol tells readers you're on line. ☎

Strictly Personals
BY PHONE

Strictly Personals
BY PHONE

A free service to advertisers.
Callers charged just
$1.50 per minute.
To advertise, call 212-643-6500.

NEW YORK MAGAZINE

See the Strictly Personals section for more information.
All ads and messages are subject to the publisher's approval.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Terminator 2.* #2—*Dying Young.*

501. BELLMORE—MOVIES—(783-7200). *City Slickers.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Robin Hood.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*City Slickers.* #2—*Problem Child 2.* #3—*Robin Hood.* #4—*Robin Hood.* #5—*Jungle Fever.* #6—*Dying Young; Backdraft.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Rocketeer.* #2—*City Slickers.* #3—*Backdraft; Don't Tell Mom the Babysitter's Dead.* #4—*Terminator 2.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Terminator 2.* #2—*Naked Gun 2½.* #3—*Terminator 2.* #4—*The Rocketeer.* #5—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.* #6—*City Slickers.* #7—*Dying Young.* #8—*Robin Hood.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Robin Hood.* #2—*Jungle Fever; Backdraft.* #3—*Naked Gun 2½.* #4—*The Rocketeer.* #5—*Terminator 2.* #6—*City Slickers.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Robin Hood.* #2—*Dying Young.* #3—*Thelma & Louise; Soapdish.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Naked Gun 2½.* #2—*The Rocketeer.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Jungle Fever.* #2—*Backdraft.* #3—*Naked Gun 2½.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Don't Tell Mom the Babysitter's Dead.* #2—*What About Bob?*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Terminator 2.* #2—*Terminator 2.* #3—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.* #4—*Thelma & Louise.* #5—*Naked Gun 2½.* #6—*The Rocketeer.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Rocketeer.* #2—*City Slickers.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Dying Young.* #2—*Terminator 2.* #3—*Naked Gun 2½.* #4—*Terminator 2.* #5—*Dying Young.*

515. MALVERNE—TWIN—(599-6966). #1—*Don't Tell Mom the Babysitter's Dead; Thelma & Louise.* #2—*Backdraft; What About Bob?*

516. MANHASSET—MANHASSET—(627-7887). #1—*Terminator 2.* #2—*Naked Gun 2½.* #3—*Naked Gun 2½.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Naked Gun 2½.* #2—*Terminator 2.* #3—*Problem Child 2.* #4—*City Slickers.* #5—*Robin Hood.* #6—*Terminator 2.* #7—*Naked Gun 2½; Soapdish.* #8—*Dying Young.* #9—*The Rocketeer.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Rocketeer.* #2—*Problem Child 2.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Robin Hood.* #2—*City Slickers.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Thelma & Louise.* #2—*Don't Tell Mom the Babysitter's Dead; Backdraft.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Dying Young.* #2—*Every Other Weekend; Only the Lonely.* #3—*Daddy Nostalgia.* #4—*The Rocketeer.* #5—*Jungle Fever.* #6—*Drop Dead Fred; La Femme Nikita.* #7—*Robin Hood.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*City Slickers.* #2—*Don't Tell Mom the Babysitter's Dead; What About Bob?* #3—*Backdraft.* #4—*Thelma & Louise.* #5—*Problem Child 2.* #6—*Soapdish.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*City Slickers.* #2—Through 7/9: *Robin Hood.* Beg. 7/10: *Regarding Henry.* #3—*Robin Hood.* #4—*City Slickers.* #5—*Problem Child 2.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Soapdish.* #2—*The Rocketeer.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Dying Young.* #2—*City Slickers.*

527. SYOSSET—SYOSSET—(921-5810). #1—*City Slickers.* #2—*Robin Hood.* #3—*Dying Young.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Terminator 2.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Naked Gun 2½.* #2—*Problem Child 2.* #3—*Don't Tell Mom the Babysitter's Dead.* #4—*Robin Hood.* #5—*Jungle Fever.* #6—*Straight Out of Brooklyn.* #7—*Terminator 2.* #8—*What About Bob?* #9—*A Rage in Harlem.* #10—*Backdraft.* #11—*Shipwrecked.* #12—*Kickboxer 2.* #13—*Hangin' With the Homeboys.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Naked Gun 2½.* #2—*Terminator 2.* #3—*Problem Child 2.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Thelma & Louise.* #2—*The Rocketeer.* #3—*Dying Young.* #4—*City Slickers.* #5—*Soapdish.* #6—*Home Alone; The Silence of the Lambs.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Everybody's Fine.* #2—*The Naked Gun 2½: The Smell of Fear.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*City Slickers.* #2—*Dying Young.* #3—*Terminator 2.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Problem Child 2.* Beg. 7/10: *Regarding Henry.* #2—*The Rocketeer; Backdraft.* #3—*Thelma & Louise.* #4—*Soapdish.* Beg. 7/12: *101 Dalmations.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Robin Hood.* #2—*Naked Gun 2½.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Naked Gun 2½.* #2—*Dying Young.* #3—*City Slickers.* #4—*Backdraft.* #5—*Robin Hood.* #6—*Thelma & Louise.* #7—*Soapdish.* #8—*Don't Tell Mom the Babysitter's Dead.* #9—*The Rocketeer.* #10—*Problem Child 2.* #11—*What About Bob?* #12—*Terminator 2.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Naked Gun 2½.* #2—*The Rocketeer.* #3—*Dying Young.* #4—*Don't Tell Mom the Babysitter's Dead.* #5—*Backdraft.* #6—*Robin Hood: Prince of Thieves.* #7—*Jungle Fever.* #8—*Problem Child 2.* #9—*Thelma & Louise.* #10—*Soapdish.* #11—*City Slickers.* #12—*Terminator 2.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Terminator 2.* #2—*Terminator 2.* #3—*Naked Gun 2½.* #4—*Problem Child 2.* #5—*Dying Young.* #6—*Soapdish; Backdraft.* #7—*City Slickers.* #8—*The Rocketeer.* #9—*Naked Gun 2½.* #10—*Robin Hood.*

611. CORAM—PINE—(698-6442). #1—*Naked Gun 2½.* #2—*The Rocketeer.* #3—*Terminator 2.* #4—*Dying Young.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*City Slickers.* #2—*Terminator 2.* #3—*Dying Young.* #4—*Robin Hood.* #5—*Backdraft.*

613. ELWOOD—ELWOOD—(499-7800). #1—*The Rocketeer.* #2—*Naked Gun 2½.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Robin Hood.* #2—*City Slickers.* #3—*Problem Child 2.* #4—Through 7/9: *Thelma & Louise.* Beg. 7/10: *Dying Young.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). Through 7/9: *Dying Young.* Beg. 7/10: *Regarding Henry.*

618. ISLIP—ISLIP—(581-5200). #1—*Problem Child 2.* #2—*Dying Young.* #3—*Soapdish.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Backdraft.* #2—*Dying Young.* #3—*Robin Hood.* #4—*City Slickers.*

620. LINDENHURST—LINDENHURST—(957-5400). *Drop Dead Fred.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*City Slickers.* #2—*The Rocketeer.* #3—*Problem Child 2.* #4—*Terminator 2.* #5—*Robin Hood.* #6—*Soapdish.* #7—*Jungle Fever; Backdraft.* #8—*Dying Young.*

623. NORTHPORT—NORTHPORT—(261-8600). *Drop Dead Fred.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Backdraft; Thelma & Louise.* #2—*Dying Young.* #3—*The Rocketeer.* #4—*Terminator 2.* #5—*City Slickers.* #6—*Naked Gun 2½.* #7—*City Slickers.* #8—*Robin Hood.* #9—*Naked Gun 2½.* #10—*Problem Child 2.* #11—*Problem Child 2.* #12—*Soapdish.* #13—*Terminator 2.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Robin Hood.* #2—*City Slickers.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Ju Dou.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Naked Gun 2½.* #2—*The Rocketeer.* #3—*Backdraft.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Drop Dead Fred.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Naked Gun 2½.* #2—*Robin Hood.* #3—*The Rocketeer.* #4—*Thelma & Louise; Soapdish.* #5—*Problem Child 2.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Rocketeer.* #2—*Terminator 2.* #3—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Thelma & Louise; The Rocketeer.* #2—*Backdraft; Don't Tell Mom the Babysitter's Dead.* Beg. 7/12: *101 Dalmations.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Naked Gun 2½.* #2—Through 7/9: *Thelma & Louise.* Beg. 7/10: *Regarding Henry.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Terminator 2.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*City Slickers.* #2—*Robin Hood.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Soapdish.* #2—Through 7/11: *Only the Lonely; Don't Tell Mom the Babysitter's Dead.* Beg. 7/12: *Regarding Henry.* #3—Through 7/11: *Backdraft.* Beg. 7/12: *City Slickers.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Naked Gun 2½.* #2—*City Slickers.*

704. HARRISON—CINEMA—(835-9800). *Soapdish.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Terminator 2.* #2—*Terminator 2.* #3—*Soapdish.* #4—*Robin Hood.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Naked Gun 2½.* #2—*Terminator 2.* #3—*Thelma & Louise.* #4—*Soapdish.* #5—*City Slickers.* #6—*Robin Hood.* #7—*Jungle Fever.* #8—*The Rocketeer.* #9—*Backdraft.* #10—*Dying Young; Problem Child 2.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Robin Hood.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Terminator 2.* #2—*The Naked Gun 2½.* #3—*Dying Young.* #4—*City Slickers.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Rocketeer.* #2—*Naked Gun 2½.* #3—*Problem Child 2.* #4—*Soapdish.* #5—*Dying Young.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Terminator 2.* #2—*Robin Hood.* #3—*The Rocketeer.* #4—*City Slickers.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Naked Gun 2½.* #2—*Soapdish.* #3—*What About Bob?* #4—*Dying Young.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Backdraft.*

For movie showtimes
CALL 212 516 201 777-FILM
New York Magazine
Your what where and when guide to the movies.

718. RYE—RYE RIDGE—(939-8177). #1—*The Rocketeer.* #2—*Problem Child 2.*

719. SCARSDALE—FINE ARTS—(723-6699). *Jungle Fever.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*What About Bob?* #2—*The Rocketeer.* #3—*Dying Young.* #4—*Thelma & Louise.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Terminator 2.* #2—*Naked Gun 2½.* #3—*Robin Hood.* #4—*Problem Child 2.* #5—Through 7/11: *Terminator 2.* Beg. 7/12: *Point Break.* #6—Through 7/11: *City Slickers.* Beg. 7/12: *Boyz n the Hood.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Robin Hood: Prince of Thieves.* #2—*Terminator 2.* #3—*Terminator 2.* #4—*City Slickers.* #5—*The Rocketeer.* #6—*Problem Child 2.* #7—Through 7/11: *Thelma & Louise; Backdraft.* Beg. 7/12: *Point Break.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*What About Bob?* #2—*Impromptu.* #3—*Kickboxer 2.* #4—*Don't Tell Mom the Babysitter's Dead.* #5—*Jungle Fever.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*The Rocketeer.* #2—*Naked Gun 2½.* #3—*Terminator 2.* #4—*Problem Child 2.* #5—*City Slickers; Soapdish.* #6—*Don't Tell Mom the Babysitter's Dead.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Robin Hood.* #2—Through 7/11: *Dying Young.* Beg. 7/12: *Point Break.*

757. NYACK—CINEMA EAST—(358-6631). *Dying Young.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Rocketeer.* #2—*City Slickers.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Backdraft.*

764. LAFAYETTE—(357-6030). *Robin Hood.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Problem Child 2.* #2—*The Rocketeer.*

801. DANBURY CINE—(743-2200). #1—*Thelma & Louise.* #2—*Robin Hood.* #3—*Soapdish.*

802. DANBURY—CINEMA—(748-2923). #1—*Dying Young.* #2—*City Slickers.*

803. DANBURY—PALACE—(748-7496). #1—*Terminator 2.* #2—*Naked Gun 2½.* #3—*Backdraft.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Terminator 2.* #2—*Problem Child 2.*

807. GREENWICH—CINEMA—(869-6030). #1—*Backdraft.* #2—*Jungle Fever.*

808. GREENWICH—PLAZA—(869-4030). #1—*Dying Young.* #2—*Madonna: Truth or Dare.* #3—*Soapdish.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Soapdish.* #2—*Robin Hood.*

810. NORWALK—CINEMA—(838-4504). #1—*Jungle Fever.* #2—*Terminator 2.*

813. SOUTH NORWALK—SONO—(866-9202). 7/5–11: *Daddy Nostalgia* (1991). 7/12–15: *Drowning by Numbers* (1991). 7/16–18: *The Object of Beauty* (1991).

815. STAMFORD—AVON—(324-9205). #1—*The Rocketeer.* #2—*Don't Tell Mom the Babysitter's Dead.*

816. STAMFORD—CINEMA—(324-3100). #1—*City Slickers.* #2—*Terminator 2.* #3—*Naked Gun 2½.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Robin Hood.* #2—*Thelma & Louise.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Terminator 2.* #2—*Terminator 2.* #3—*Naked Gun 2½.* #4—*Robin Hood.* #5—*City Slickers.* #6—*Problem Child 2.*

819. TRUMBULL—CINEMA—(374-0462). #1—*Naked Gun 2½.* #2—*Terminator 2.* #3—*Robin Hood.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Robin Hood.* #2—*Soapdish.* #3—*City Slickers.* #4—*Dying Young.*

821. WESTPORT—POST—(227-0500). *Naked Gun 2½.*

822. WILTON—CINEMA—(762-5678). *The Rocketeer.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Robin Hood.* #2—*Terminator 2.* #3—*Dying Young.* #4—*Naked Gun 2½.* #5—*Problem Child 2.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—Through 7/9: *Soapdish.* Beg. 7/10: *Soapdish.* #2—*City Slickers.* #3—*Dying Young.* #4—*Terminator 2.* #5—*Naked Gun 2½.* #6—*Jungle Fever.* #7—*Robin Hood.* #8—*Problem Child 2.* #9—*The Rocketeer.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.* #2—*Dying Young.* #3—*Don't Tell Mom the Babysitter's Dead; Thelma & Louise.* #4—*Problem Child 2.* #5—*City Slickers.* #6—*Robin Hood.* #7—*Jungle Fever.* #8—*Backdraft.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Terminator 2.* #2—*City Slickers.* #3—*Robin Hood.* #4—*Naked Gun 2½.* #5—*The Rocketeer.* #6—*Terminator 2.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *City Slickers.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Madonna: Truth or Dare.* #2—*Kickboxer 2; Straight Out of Brooklyn; Out For Justice.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Straight Out of Brooklyn.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Terminator 2.* #2—*Jungle Fever.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Naked Gun 2½.* #2—*Dying Young.* #3—*What About Bob?* #4—*Backdraft; Only the Lonely.* #5—*Soapdish; Don't Tell Mom the Babysitter's Dead.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Problem Child 2.* #2—*Dying Young.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Rocketeer.* #2—*Problem Child 2.* #3—*Thelma & Louise.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Backdraft.* #2—*A Rage in Harlem.* #3—*Naked Gun 2½; Don't Tell Mom the Babysitter's Dead.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Terminator 2.* #2—Through 7/11: *City Slickers.* Beg. 7/12: *Point Break.* #3—*Robin Hood.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Dying Young.* #2—*Soapdish.* #3—*Robin Hood.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Thelma & Louise; Home Alone.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Thelma & Louise.* #2—*Problem Child 2.*

932. ELIZABETH—ELMORA—(352-3483). *Problem Child 2.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Problem Child 2.* #2—*The Rocketeer.* #3—*Terminator 2.* #4—*Dying Young.* #5—*City Slickers; Don't Tell Mom the Babysitter's Dead.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*City Slickers.* #2—*Dying Young.* #3—*Naked Gun 2½.* #4—*The Rocketeer.* #5—*Backdraft.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Everybody's Fine.*

936. UNION—UNION—(686-4373). #1—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.* #2—*City Slickers.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Naked Gun 2½.* #2—*Terminator 2.* #3—*City Slickers.*

938. WESTFIELD—TWIN—(654-4720). #1—*What About Bob?* #2—*Only the Lonely; Don't Tell Mom the Babysitter's Dead.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Terminator 2.* #2—*City Slickers.* #3—*Naked Gun 2½.* #4—*Robin Hood.* #5—*Backdraft.*

951. CLOSTER—CLOSTER—(768-8800). *The Rocketeer.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Terminator 2.* #2—*City Slickers.* #3—*The Rocketeer.* #4—*Naked Gun 2½.*

953. EMERSON—QUAD—(261-1000). #1—*Problem Child 2.* #2—*Soapdish.* #3—*Naked Gun 2½.* #4—*Naked Gun 2½.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Robin Hood.* #2—Through 7/11: *Dying Young.* Beg. 7/12: *Point Break.*

958. OAKLAND—TWIN—(337-4478). #1—*Terminator 2.* #2—*Robin Hood.*

960. PARAMUS—BERGEN MALL—(845-4449). *Thelma & Louise.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Terminator 2.* #2—*Problem Child 2.* #3—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.* #4—*Robin Hood.* #5—*Naked Gun 2½.* #6—*Terminator 2.* #7—*City Slickers.* #8—*City Slickers; Dying Young.* #9—*Naked Gun 2½.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*The Rocketeer.* #2—*Backdraft.* #3—*Jungle Fever.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*The Rocketeer.* #2—*Problem Child 2.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Problem Child 2.* #2—*Terminator 2.* #3—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.* #4—*Dying Young.* #5—*The Rocketeer.* #6—*City Slickers.* #7—*Robin Hood.* #8—*Naked Gun 2½: The Smell of Fear.* #9—*Terminator 2.* #10—*Jungle Fever.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Thelma & Louise.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Naked Gun 2½.* #2—*City Slickers.* #3—Through 7/9: *Soapdish.* Beg. 7/10: *Regarding Henry.* #4—*Dying Young.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Home Alone; City Slickers.* #2—*The Rocketeer.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Rocketeer.* #2—*Don't Tell Mom the Babysitter's Dead.* #3—*Drop Dead Fred; What About Bob?*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Problem Child 2.* #2—*Jungle Fever.* #3—*Don't Tell Mom the Babysitter's Dead; Dying Young.* #4—*Soapdish.* Beg. 7/10: *Regarding Henry.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*The Rocketeer.* #2—*Thelma & Louise.* #3—*What About Bob?; Don't Tell Mom the Babysitter's Dead.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Terminator 2.* #2—*Robin Hood.* #3—*Dying Young.* #4—*City Slickers.*

For movie showtimes
CALL 212 516 201 777-FILM
NEW YORK MAGAZINE
Your what where and when guide to the movies.

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. (1/14/91) PG-13. **6**

BOYZ N THE HOOD—(1 hr. 47 min.; 1991) The story of three friends coming of age in black urban America, set in the South Central Los Angeles area. Directed by John Singleton. With Larry Fishburne, Ice Cube, Cuba Gooding Jr. R. **300, 307, 310, 723**

BACKDRAFT—(2 hr. 15 min.; 1991) There's one thing that's great in the spectacular action melodrama about Chicago firefighters, and that's the fire itself. The story has been compounded out of a dozen serviceable clichés—a heroic father, who dies fighting a blaze; his two sons, one courageous, a great firefighter (Kurt Russell), the other weak, a handsome no-good who needs to prove himself (William Baldwin). But the TV-style dramaturgy comes to a halt when the men rush into a burning building. This is what the big screen and special effects are for. Ron Howard, the director, treats fire as a living thing. It breathes, it hides, it roars defiance. A monster with special tricks, it comes rushing through an open door like a tidal wave. And there is an eerie element, a mystic brotherhood of flame: Fire talks to certain people. It talks to spooky Donald Sutherland, quite unnerving as a pathological torcher, and to Robert De Niro, an obsessed arson expert. Some of the special effects are predictable. Beams fall, ceilings collapse, canisters explode. But the fire, billowing and beckoning, infinitely sinister, almost talks to us as well. (6/3/91) R. **14, 19, 20, 25, 61, 68, 89, 150, 158, 160, 200, 211, 218, 219, 302, 311, 314, 319, 406, 503, 504, 506, 510, 601, 521, 523, 530, 601, 606, 608, 610, 612, 619, 621, 625, 631, 636, 702, 706, 716, 724, 760, 803, 807, 904, 912, 918, 934, 950, 962**

CINEMA PARADISO—(2 hrs. 3 min.; 1990) In Italian, Eng. subtitles. Giuseppe Tornatore's soft-grained reminiscence of growing up at the movies in a small Sicilian town. Tornatore's story is in the form of a parable about art and life. The hero, Salvatore, a young fatherless boy, attaches himself to the theater's projectionist, Alfredo (Philippe Noiret). For the boy, the cinema is experience, and he wants to emulate Alfredo. But Alfredo, embittered, feels cut off from experience, and, in a selfless act, persuades the boy to leave. Much of the direction is buffoonish, though there are moments. (2/5/90) NR. **9**

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles*, proceed to put each of them through a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, is the source of all the movie's humor)? Billy Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91)PG-13. **9, 9, 19, 19, 24, 32, 62, 85, 150, 152, 155, 160, 200, 206, 214, 217, 219, 300, 302, 306, 308, 313, 315, 319, 400, 406, 501, 503, 504, 505, 506, 513, 517, 520, 523, 524, 524, 526, 527, 533, 600, 606, 608, 610, 612, 616, 619, 621, 625, 625, 627, 700, 702, 703, 706, 708, 714, 723, 724, 755, 759, 802, 816, 818, 820, 902, 904, 905, 907, 920, 933, 934, 936, 937, 950, 952, 961, 961, 965, 967, 968, 972**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, an English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual depravity. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **3**

DADDY NOSTALGIA—(1 hr. 45 min; 1990) In Bertrand Tavernier's new film, Dirk Bogarde, 70, plays a selfish man who's dying and wants to hold on to the pleasures of his life. In his little villa in the south of France, he seeks reconciliation with the grown-up screenwriter daughter (Jane Birkin) he has always slighted. The movie, a "chamber film"—all little scenes and undertones—is too thin and too complacently literary, but Bogarde's work is startling. He is so intense that he is rather racking to watch. At first Bogarde seems buried within himself, showing only Daddy's humiliation at being tired all the time. But the man under the invalid slowly comes into focus. He's not meant to be a profound figure—only a pleasure-loving, fastidious man. His irritable daughter could be the product of his feeling for beauty extended into a more independent and creative life. Written by Colo Tavernier O'Hagan. (4/29/91) NR. **522, 813**

DARK OBSESSION—(1 hr. 26 min.; 1991) Nick Broomfield's hypnotic melodrama about an investment banker whose jealous obsession with his wife serves to embroils him in a series of destructive doings. With Gabriel Byrne and Amanda Donohoe. NC-17. **10**

DON JUAN, MY LOVE—(1 hr. 36 min.; 1991) Antonio Mercero directs a new comedy about the legendary Spanish lover's return from the dead to modern-day Seville. With Juan Luis Galiardo, Rossy de Palma, Maria Barranco, and Loles Leon. NR. **55**

DON'T TELL MOM THE BABYSITTER'S DEAD—(1 hr. 45 min.; 1991) This is what happens when mom's away, the baby-sitter is dead, and five unruly kids are left to their own devices. With Christina Applegate. PG-13. **9, 37, 89, 160, 310, 319, 504, 511, 515, 521, 523, 530, 606, 608, 636, 702, 753, 755, 815, 904, 912, 918, 933, 938, 969, 970, 971**

DROP DEAD FRED—(1 hr. 38 min.; 1991) After a series of unfortunate, unfair, and unnecessary events, Elizabeth's life is further complicated by the reemergence of her imaginary childhood friend. PG-13. **522, 620, 623, 633, 969**

DROWNING BY NUMBERS—(1 hr. 54 min.; 1991) One by one, three generations of unsatisfied Cissie Colpits plot to send their husbands to watery graves. Written and directed by Peter Greenaway, with Joan Plowright, Juliet Stevenson, and Joely Richardson. NR. **14, 813**

DYING YOUNG—(1 hr. 50 min.; 1991) A working-class woman searching for a purpose is hired as a caretaker for an ailing, sheltered young man from a wealthy family. Directed by Joel Schumacher. With Julia Roberts and Campbell Scott. R. **7, 19, 19, 22, 41, 48, 83, 152, 155, 158, 160, 200, 206, 214, 217, 219, 300, 302, 304, 308, 311, 315, 319, 406, 500, 503, 505, 507, 514, 514, 517, 522, 526, 527, 533, 600, 606, 608, 610, 611, 612, 616, 617, 618, 619, 621, 625, 706, 708, 709, 715, 722, 756, 757, 802, 808, 820, 900, 902, 904, 912, 916, 922, 933, 934, 956, 961, 965, 967, 970, 972**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

EUROPA, EUROPA—(1 hr. 57 min.; 1991) Reviewed in this issue. R. **81**

EVERY OTHER WEEKEND—(1 hr. 40 min.; 1991) Camille has given up custody of her children in order to pursue an acting career. But an unexpected adventure, prompts her to give motherhood another chance. Directed by Nicole Garcia, with Nathalie Baye. NR. **55, 522**

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **81, 301, 534, 935**

EXTRAMUROS—(2 hrs.; 1985) In order to save their convent from financial ruin and protect their clandestine love affair, two nuns simulate stigmata and proclaim a miracle. Directed by Miguel Picazo. With Carmen Maura and Mercedes Sampietro. NR. **11**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 43, 522**

HANGIN' WITH THE HOMEBOYS—(1 hr. 29 min.; 1991) A night on the town with four rowdy guys from the South Bronx gives a candid look into their thoughts on everything from women and sex to ethnic pride and discrimination. Directed by Joseph Vasquez. R. **14, 18, 305, 530**

HOME ALONE—(1 hr. 38 min.; 1990) Macaulay Culkin, as Kevin, the boy left behind by his family, is incredibly charming and intelligent. He rules the huge, empty house as his private Disneyland and then booby-traps the house against the inept villains who lay siege to it. Written and produced by John Hughes, directed by Chris Columbus. With John Heard and Catherine O'Hara as the absentminded parents and Daniel Stern and Joe Pesci as the bumbling robbers. (2/25/91) PG. **12, 160, 533, 930, 968**

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13. **10, 38, 46, 753**

★**JU DOU**—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **10, 38, 630**

JUNGLE FEVER—(2 hrs. 10 min.; 1991) Closer to a talk show than a movie. In contemporary, racially divided New York, a married black architect from Harlem (Wesley Snipes) takes up with a poor white girl (Annabella Sciorra), a secretary from Bensonhurst. Spike Lee carefully sets up this love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said.* Apparently dozens of people in New York have nothing to talk about but this tepid office affair. As he always does, Lee gives us a kaleidoscope view; he establishes groups in Bensonhurst and Harlem and lets them chatter—the profane folk wisdom of neighborhood conversation, laced with race hatred. If only candor were the same as art. Lee spares neither the black nor the Italian-American community, but he doesn't go deeper than caricature with either group, and at one point the movie veers off into a subplot about the architect's older brother (Samuel L. Jackson), a crackhead stumbling toward death in Harlem. This is the most powerful thing in the movie, but what is it *doing* there? The center of the movie—the love affair—is completely underdramatized. With Lonette McKee, Ossie Davis, Ruby Dee. Cinematography by Ernest Dickerson; music by Stevie Wonder. (6/17/91) R. **5, 19, 19, 26, 31, 38, 52, 52, 68, 87, 87, 91, 152, 157, 158, 160, 203, 210, 211, 213, 218, 310, 314, 321, 503, 506, 510, 522, 530, 608, 621, 706, 719, 753, 807, 810, 902, 904, 911, 962, 965, 970**

KICKBOXER 2—(1 hr. 38 min.; 1991) Sasha Mitchell stars as a kickboxing teacher who turns pro to avenge his brother. With Michel Qissi. R. **33, 160, 305, 530, 753, 908**

★**MADONNA: TRUTH OR DARE**—(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. **9, 20, 38, 42, 309, 808, 908**

MARQUIS—(1 hr. 23 min.; 1991) In French, Eng. subtitles. A bawdy puppet show for grown-ups, based on the writings of the Marquis de Sade. Directed by Henri Xhonneux. Art direction by Roland Topor. NR. **1**

THE MIRACLE—(1 hr. 37 min.; 1991) In Neil Jordan's latest film, the Irish writer and director returns to the seaside town of his childhood. There best friends Jimmy and Rose are woken from their summer-vacation reverie by a mysterious stranger in town. NR. **63**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **50**

THE NAKED GUN 2½: THE SMELL OF FEAR—(1 hr. 25 min.; 1991) The intrepid lieutenant Frank Drebin (Leslie Nielsen) is back, uncovering a plot against the United States government and rekindling the flames of his love affair with Jane Spencer (Priscilla Presley). With George Kennedy and O. J. Simpson. PG-13. **18, 18, 24, 36, 36, 62, 65, 85, 152, 157, 158, 160, 200, 200, 206, 215, 216, 219, 219, 222, 300, 304, 304, 304, 305, 306, 307, 315, 315, 316, 318, 401, 406, 406, 505, 506, 509, 510, 512, 514, 516, 516, 517, 517, 530, 532, 534, 603, 606, 608, 610, 610, 611, 613, 625, 625, 631, 634, 638, 703, 706, 708, 709, 715, 723, 755, 803, 816, 818, 819, 821, 900, 902, 905, 912, 934, 937, 950, 952, 953, 953, 961, 961, 965, 967**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. The girl of the title (Lena Stolze) is the cherished daughter of a lower-middle-class family in Bavaria, a wide-eyed, pigtailed little darling and teacher's pet (literally—she marries the teacher). In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. Borrowing from Brechtian tradition, Verhoeven occasionally uses stylized sets—a few pieces of furniture perched on a stage in front of a photographed backdrop, or a table and chairs, with Sonja and her family seated, seemingly floating around town. But even his use of the anti-realistic "alienation effect" is more for speed than anything. A bracing, high-spirited work. (11/5/90) NR. **10**

★**THE OBJECT OF BEAUTY**—(1 hr. 41 min.; 1991) Jake (John Malkovich), an arrogant but nearly impecunious young investor, and Tina (Andie MacDowell), a boozy beauty with an Imelda-like craving for shoes, are living high in a posh London hotel without funds. They intend to sell their one object of value, a tiny phallic bronze head sculpted by Henry Moore, but a new chambermaid, Jenny (Rudi Davies), who can neither hear nor speak, pinches it from their hotel room. The movie, concocted by Michael Lindsay-Hogg, is a comedy of manners doubling as a moral fable, and most of it is very pleasing. Playing a well-dressed young hustler, Malkovich—he of the high forehead and pursed lips—manages to be skunklike yet likable; it's his sexiest performance yet. Andie MacDowell has recovered the oddity—the delayed focus, the rapt wilfullness—that was so fascinating in *sex, lies, and videotape.* Jake and Tina are useless creatures, but we feel tender toward them. In a way, they are idealists: Devoted to luxury, they refuse to accept that life can be anything but witty and beautiful. With Bill Paterson and Joss Ackland. (4/15/91) R. **813**

ONLY THE LONELY—(2 hrs.; 1991) Officer Danny Muldoon (John Candy) has found true love at last. But first he must get rid of the overbearing woman he lives with—his mother. With Ally Sheedy and Maureen O'Hara. PG-13. **12, 522, 702, 912, 938**

OUT FOR JUSTICE—(1 hr. 30 min.; 1991) In Steven Seagal's latest action film, he plays a cop battling his boyhood rival in a fight to save a neighborhood. R. **908**

A PAPER WEDDING—(1 hr. 30 min.; 1991) A 39-year-old professor marries a Chilean political refugee to save him from deportation. But when an overzealous immigration agent gets on their case, the "couple" must move in together to prove their marriage is valid. Directed by Michel Brault. With Genevieve Bujold and Manuel Aranguiz. NR. **81**

PARIS IS BURNING—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **1**

POINT BREAK—(2 hrs. 3 min.; 1991) Keanu Reeves stars as an FBI agent who goes undercover amidst a maverick surfing gang in Southern California to expose a ring of bank robbers. R. **19, 33, 68, 155, 217, 219, 300, 302, 310, 319, 406, 723, 724, 756, 920, 956**

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **4**

PROBLEM CHILD II—(1 hr. 31 min.; 1991) The troublesome Junior meets his match in a pint-sized devil named Trixie. Directed by Brian Levant. With John Ritter, Laraine Newman, Michael Oliver, Ivyann Schwan, Jack Warden, and Amy Yasback. PG-13. **5, 19, 31, 38, 51, 80, 87, 152, 158, 160, 200, 213, 219, 222, 300, 302, 304, 313, 314, 316, 319, 406, 503, 517, 519, 523, 524, 530, 532, 601, 606, 608, 610, 616, 618, 621, 625, 625, 634, 706, 709, 718, 723, 724, 755, 800, 805, 818, 900, 902, 904; 916, 917, 931, 932, 933, 953, 961, 964, 965, 970**

A RAGE IN HARLEM—(1 hr. 55 min.; 1991) In 1956, the Harlem dance halls may have been swinging, but the churchgoing Jackson (Gregory Hines) didn't know excitement until a beautiful con woman (Robin Givens) drew him into her game. With Danny Glover. R. **37, 530, 918**

THE REFLECTING SKIN—(1 hr. 56 min.; 1991) A depiction of the desolate life in an isolated prairie town as seen through the eyes of eight-year-old Seth Dove. With Jeremy Cooper, Lindsay Duncan, and Viggo Mortensen. Directed and written by Philip Ridley. NR. **3**

REGARDING HENRY—(1 hr. 47 min.; 1991) After he receives a gun wound to the head, a rich, successful New York lawyer reevaluates his life. Directed by Mike Nichols. With Harrison Ford and Annette Bening. PG-13. **3, 18, 24, 38, 40, 64, 85, 210, 215, 216, 219, 302, 304, 305, 312, 315, 406, 505, 512, 524, 601, 617, 635, 638, 702, 904, 936, 961, 965, 967, 970**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. What is there about this dull fellow that could inspire dispossessed peasants to live in the woods with him and take up arms against tremendous odds? And what harm is the Robin Hood legend doing that it needs to be so rudely modernized? Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. The movie is also big on hacking and hewing, and there's a fair amount of stabbing, hanging, torture, and scarring. Reynolds, who has a weakness for the medieval schlock of mist, murk, and silhouetted figures clanking around gloomy castles, fakes some of his violent scenes but pulls himself together for the rescue of Robin's men, who are about to be hanged, at the end. Some of the performers lighten things up. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **7, 19, 19, 26, 33, 33, 33, 53, 53, 66, 85, 152, 155, 157, 158, 160, 204, 206, 210, 213, 217, 219, 222, 300, 301, 306, 310, 317, 319, 322, 401, 406, 502, 503, 503, 505, 506, 507, 517, 520, 522, 524, 524, 527, 530, 603, 606, 608, 610, 612, 616, 619, 621, 625, 627, 634, 700, 705, 706, 707, 714, 723, 724, 756, 764, 801, 809, 817, 818, 819, 820, 900, 902, 904, 905, 920, 922, 950, 956, 958, 961, 965, 972**

THE ROCKETEER—(1 hr. 48 min.; 1991) Perhaps the most pleasant and likable of all the recent summer-blockbuster pop entertainments. It has boyish good humor, charm, ardency, a kidding sense of itself. Here, as in *Honey, I Shrunk the Kids,* director Joe Johnston's colors are dark and full rather than electric, and he's too gentle to push his ideas to their limits. One has to admit, however, that the movie doesn't have the manic, spinning energy of Spielberg at his best, or the mordancy of Joe Dante or Tim Burton. *The Rocketeer* was derived from Dave Stevens's work in comic books. The characters are all flat in a genially clichéd style, starting with the true-blue hero, Cliff (Bill Bampbell), a daring stunt pilot with long hair parted in the middle who discovers a small rocket pack that was stolen from Howard Hughes. Strapping the thing on his back, Cliff takes off—zoom!—into the air and flits around like a very crazy fly in a bottle. Later he learns to steer by turning his head. Nazi agents and the Feds chase after him, trying to grab the amazing new invention. All of this is fun, but it's never quite as exhilarating as it should be; Johnston needs to fly higher in his imagination. With Timothy Dalton as a dashing Hollywood star based on Errol Flynn; Jennifer Connelly as Cliff's luscious girlfriend; Alan Arkin as Cliff's aeronautic mentor. (6/24/91) PG-13. **10, 20, 26, 34, 44, 44, 66, 85, 152, 158, 160, 200, 204, 208, 213, 216, 219, 222, 306, 307, 309, 314, 317, 319, 400, 406, 504, 505, 506, 509, 512, 513, 517, 519, 522, 524, 533, 601, 606, 608, 610, 611, 613, 621, 625, 631, 634, 635, 636, 706, 709, 714, 718, 722, 724, 755, 759, 800, 815, 822, 902, 905, 917, 933, 934, 951, 952, 962, 964, 965, 968, 969, 971**

SHADOW OF THE RAVEN—(1 hr. 48 min.; 1991) The passifist Trausti returns to his homeland in Iceland after years abroad and finds it in the midst of a bloody fued with a neighboring clan in this sweeping medieval epic. NR. **11**

★**THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The thriller sections are both hair-raising and somber: Demme shows us a poor, obscure, rural America, gray and inarticulate, a featureless land where a resourceful lunatic preys on overweight girls. The movie is a dream with no way out but the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **309, 533**

SLACKER—(1 hr. 37 min.; 1991) An ironic look at 100 or so of today's drifters—a diverse group of anti-artists, anarchists, street vendors, musicians, UFO enthusiasts, and other fringe characters. Written, produced, and directed by Richard Linklater. R. **3**

SOAPDISH—(1 hr. 40 min.; 1991) The behind-the-scenes life of an afternoon soap. Noisy, sloppy, but intermittently hilarious, with a great bit by Kevin Kline as a third-rate actor who gets to play a doctor with *European* training ("You mean I get to do . . . *European* things?"). Sally Field and Cathy Moriarty are woeful as two of the other actors, but Bob Downey Jr. has a few moments as a horny producer, and Whoopi Goldberg is positively restrained as a scriptwriter. Written by Robert Harling and Andrew Bergman. Directed by Michael Hoffman. (6/17/91) PG-13. **12, 14, 18, 24, 64, 79, 160, 210, 214, 215, 216, 219, 302, 304, 305, 315, 319, 406, 505, 507, 512, 517, 523, 524, 533, 601, 606, 608, 610, 618, 621, 625, 634, 635, 702, 704, 705, 706, 709, 715, 755, 801, 808, 809, 820, 902, 904, 912, 922, 936, 953, 961, 965, 967, 970**

SPARTACUS—(3 hrs. 17 min.; 1960) As spectacle, this restored 1960 epic doesn't compare with *Lawrence of Arabia*—it lacks formal beauty, formal interest. But it's a violent and witty big-Hollywood bash, with some mordant scenes—an inside joke that everyone can take part in. The movie, written by Dalton Trumbo, who adapted Howard Fast's novel, is ostensibly a celebration of the slave revolt led by the gladiator Spartacus (Kirk Douglas) near the end of the Roman Republic. Yet the scenes of the liberated slave community in the hills, all goodness and communal festivity, are boring in the extreme, and the stuff with the wicked, decadent Romans, luxuriating in their kitschy-beautiful city (Hearst's San Simeon was used as a set), are deliciously entertaining. The British actors playing the Romans walk away with the show. There is the great Laurence Olivier as Crassus, the instinctively authoritarian Roman senator who wants to crush the democratic elements in the Republic as well as the slave revolt; Charles Laughton as his opponent, Gracchus, a sort of corrupt liberal senator; and Peter Ustinov as an obsequious trainer of gladiators (Ustinov wrote much of his own part). Stanley Kubrick, who took over the production when Douglas fired the original director, Anthony Mann, seems to undermine the meanings that Trumbo and Fast put into the screenplay. With a great scene of revolt led by Woody Strode, who throws his gladiator's trident right at the camera. Excruciating music by Alex North. (5/13/91) PG-13. **14, 38**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **10, 36, 49, 158, 160, 218, 530, 908, 910**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **3, 43**

TERMINATOR 2: JUDGMENT DAY—(2 hrs. 15 min.; 1991) Reviewed in this issue. R. **2, 7, 18, 18, 33, 33, 33, 33, 60, 60, 85, 91, 150, 152, 152, 152, 155, 156, 157, 158, 160, 203, 204, 208, 210, 210, 211, 211, 214, 214, 217, 218, 219, 219, 222, 300, 300, 303, 304, 304, 307, 307, 313, 313, 315, 315, 317, 318, 318, 322, 406, 406, 500, 504, 505, 505, 506, 512, 512, 514, 514, 516, 517, 517, 528, 530, 532, 600, 606, 608, 610, 610, 611, 612, 621, 625, 625, 635, 639, 705, 705, 706, 708, 714, 723, 723, 724, 724, 755, 803, 805, 810, 816, 818, 818, 819, 900, 902, 905, 905, 911, 920, 933, 937, 950, 952, 958, 961, 961, 965, 965, 972**

★**THELMA & LOUISE**—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. But how do you get down from this particular high? *Thelma & Louise,* which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **9, 9, 26, 40, 55, 85, 203, 305, 312, 314, 321, 507, 512, 515, 521, 523, 533, 601, 606, 608, 616, 625, 634, 636, 638, 706, 722, 724, 801, 817, 904, 917, 930, 931, 960, 966, 971**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **14, 54**

WHAT ABOUT BOB?—(1 hr. 37 min.; 1991) A smug psychoanalyst, Dr. Leo Marvin (Richard Dreyfuss), meets his nemesis, Bob Wiley (Bill Murray), a patient too neurotic to breathe, walk, ride elevators. Bob is so phobic he has to propitiate an open doorway with many supplicating movements of his hands before sliding, terrified, through the air. Bob is a wreck. Not only that, he's a shameless wreck. He may be genuinely frightened of everything, but he's also sycophantic, maudlin, and hysterical, a leeching horror. He's utterly dependent on Dr. Marvin yet secretly determined to destroy him. He follows the smug doctor with his perfectly clipped beard to his vacation home on Lake Winnipesaukee, ingratiates himself with the doctor's family, and proceeds to ruin his life. The only real solution to a case like this is to murder the patient—coldly and calculatedly—and then scatter the body parts to the four winds, the way they did in the Middle Ages. But Dr. Marvin takes much too long to come to this perfectly reasonable conclusion, and by then the filmmakers have sold out their own material, turning Bob into a good fellow who's just a little goofy. The movie lacks the courage of its nihilism. See it, though, for Bill Murray, whose performance is a classic of infantilism. Directed by Frank Oz. (5/27/91) PG. **10, 21, 55, 89, 305, 511, 601, 523, 530, 606, 715, 722, 753, 912, 938, 969, 971**

REVIVALS

CITIZEN KANE—(2 hrs.; 1941) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as a director, and he's not bad as an actor either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore, and Everett Sloane. **45**

FRENCH CONNECTION, THE—(1 hr. 44 min., 1971) The story, based on fact, of a major dope deal and the NYPD detectives who undid it is a fast, fascinating, gripping, and gritty account of police work. With Gene Hackman. Dir. William Friedkin. **48**

HIROSHIMA, MON AMOUR—(1 hr. 28 min.; 1959) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eiji Okada as a Japanese survivor of Hiroshima.. The movie is fancy and borderline-pretentious, with some passages of great lyrical intensity. **8**

101 DALMATIANS—(1 hr. 19 min., 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella De Vil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **155, 217, 319, 406, 601, 636**

THE WARRIORS (1979)—(1 hr. 30 min.) Walter Hill's fantasy of gang wars in New York—a choreographed, electrically brilliant ballet of violence and pleasure. Not to be taken seriously for a minute, but the energy of it can get you high. With Michael Beck. **8**

WHITE DOG—(1 hr. 30 min.; 1982) The controversial film based on Romain Gary's fact-based novel about a white dog trained to attack black people. Written and directed by Samuel Fuller. With Paul Winfield, Krist Mcnichol, Burl Ives, Samuel Fuller, and Paul Bartel. NR. **1**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $3 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Franc Luz, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the satisfying cast are Donna Bullock, Susan Terry, and Beverly Leech. Opened: 12/11/89. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. At the **Virginia Theater**, 245 West Fifty-second Street (239-6200). 2 hrs. and 30 mins. ● **IRLS**

GETTING MARRIED—A revival of George Bernard Shaw's 1908 play which takes a comic look at the institution of marriage, at one in particular which is set on the day that a bishop's daughter is to be married. Feelings and opinions run high when politics, religion, free love, polygamy, and the care of children come under discussion; directed by Stephen Porter. Featured in the cast are Simon Jones, Victoria Tennant, Lee Richardson, Elizabeth Franz, Madeleine Potter, Patrick Tull, Walter Bobbie, and J. D. Cullum. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $36 to $40. Runs through 9/1. **Circle in the Square,** 1633 Broadway on Fiftieth Street (239-6200). 2 hrs. and 25 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest, and is based on the Vicki Baum novel. It takes place in an international Berlin hotel in the late 1920s; directed and choreographed by Tommy Tune. Featured in the cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m., $40 to $60. Opened: 11/12/89. At the **Martin Beck Theater**, 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

GYPSY—The Tony Award-winning production returns for a limited run, again starring Tyne Daly and directed by Arthur Laurents, who wrote the book, with music by Jule Styne, lyrics by Stephen Sondheim, plus the original Jerome Robbins choreography. Tyne plays Rose, the ambitious (for her offspring), hard-working mother, Jonathan Hadary plays Herbie, and Crista Moore is the young Louise who grows up to become the famous Gypsy Rose Lee. Tuesday through Saturday at 8, Wednesday at 2, Saturday at 2 and 8 p.m.; $40 to $60 for all, except Wednesday matinee tickets, which are $30 to $50; extended through 8/11. At the **Marquis Theater**, Broadway at Forty-fifth Street (382-0100). 2 hrs. and 30 mins. **IRLS**

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater**, 250 West Fifty-second Street (757-8646). **Closed**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award), set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store downstairs; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Jamie Marsh, and Lauren Klein, is flawless. Opened: 2/21/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. At the **Richard Rodgers Theater**, 226 West Forty-sixth Street (307-4100). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Monday through Saturday at 8, Saturday at 2; $25 to $60; Wednesday at 2, $25 to $50. Opened: 3/12/87. Two hundred tickets available for $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater**, 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

MISS SAIGON—The much publicized musical, with a score by Claude-Michel Schonberg; the lyrics are by Alain Boublil and Richard Maltby, Jr., and the director is Nicholas Hytner. A story of love and self-sacrifice involving a Vietnamese girl and an American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, and Barry Bernal. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. At the **Broadway Theater**, Broadway at Fifty-third Street (563-2266). 2 hrs. and 45 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel *My Love, My Love*, set on an unnamed isle in the Caribbean, about a peasant girl's passion for a wealthy land-owner's son. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, with lyrics by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes, and an effective chandelier. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers and audience alike. Featured in the cast are Karen Culliver (as the Creature's protegé and love object), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m., $35 to $60. Opened: 1/26/88. At the **Majestic Theater**, 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel we all read and loved when we were children, about an orphan (played by Daisy Eagan, who won a Tony for her performance) who goes to live with her uncle (Mandy Patinkin) on the moors and discovers a magic garden where a surprise awaits her; anything can happen, and does. The book and lyrics are by Marsha Norman (who also won a Tony); the music is by Lucy Simon; directed by Susan H. Schulman; the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; $35 to $60; Wednesday at 2 p.m., $30 to $52.50, Saturday at 2 p.m., $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing is the star, along with Courtney B. Vance, and John Cunningham in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding, from practically everybody; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $45. Opened: 11/8/90. At the **Vivian Beaumont Theater**, upstairs, in Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

THE WILL ROGERS FOLLIES—The winner of six Tony awards, including the Best Musical: Here, as usual, director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in a musical replete with brand-new pretty Ziegfeld Girls, thoroughly original and elegant costumes by Willa Kim, Vince Bruce, who is a sensational rope-twirler, a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by the Betty Comden and Adolph Green team. Featured in the cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday through Saturday at 8 p.m., Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91, At the **Palace Theater**, 1564 Broadway at Forty-seventh Street (730-8200). 2 hrs. and 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Brenda Pressley, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; Saturday and Wednesday at 2 p.m.; $37.50. At the **Westside Theater,** 407 West Forty-third Street (307-4100).

THE BALCONY SCENE—Wil Calhoun's contemporary comedy, set in Chicago, focuses on modern urban life when two starcrossed loners whose balconies are only a few feet apart in a Chicago apartment building set high among the clouds, meet; directed by Michael Warren Powell. Their lives start to unravel as soon as they simultaneously step out onto their adjoining balconies. Featured in the cast are Cynthia Nixon, Jonathan Hogan, and William Fichtner. Tuesday through Saturday at 8, Saturday at 3 and 7; $23 to $30; through 7/28. At the **Circle Repertory Theater,** Ninety-nine Seventh Avenue South (924-7100).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, David Boldt, Douglas Gibson, Eddie Cobb, and Randall Denman. Wednesday, Thursday, and Friday at 8, Saturday at 6 and 9, Sunday at 7; $20. At **The Courtyard,** 19 Grove Street (869-3530).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Also in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3; $32.50 to $35. At the **Promenade Theater,** Broadway at 76th Street (580-1313).

CHARGE IT, PLEASE—Book, music, and lyrics are by Carlos Gorbea, and the story is about two Puerto Rican widows who discover the wonderful world of credit cards and decide to paint the town red using those fantastical, magic cards. Featured in the cast are Jeanette Toro, Mel Gorham, Joan Jaffe, Alberto Guzman, Fred Barrows, and Iraida Polanco; directed by William Martin and Alba Oms; choreography by Dennis Dennehy. In English: Wednesday through Friday at 8 p.m. In Spanish: Saturday and Sunday at 2:30 and 8 p.m.; $10 to $15. Through 7/28. At the **Puerto Rican Traveling Theater,** 304 West Forty-Seventh Street (354-1293).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and interprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful "guys and dolls" who inhabited the Runyon world of the 30s and 40s. Wednesday through Friday at 8 p.m., Saturday at 5:30 p.m. and 8:30 p.m., and Sunday at 7 p.m.; $20. At the **Double Image Theater,** 15 Vandam Street (564-8038).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Mathew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28-$32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. Featured in the almost unbelievably brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and aever-changing. Tuesday through Friday at 8:30 p.m., Saturday at 7 p.m. and 10 p.m., Wednesday at 2:30 p.m., and Sunday at 3:30; $32.50 to $35. At the **Theater East,** 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—A dark musical comedy, but "a many-splendored thing", written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short tragically by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are Larry Raben, Stan Chandler, Dale Sandish, and David Engel. Tuesday through Thursday at 8 p.m., Friday and Saturday at 7:30 p.m.and 10:30 p.m., Sunday at 3 p.m. and 7:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's,** 158 West Seventy-second Street (595-7400).●

GEORGY—Based on the novel by Margaret Forster and the film *Georgy Girl,* this revival has music by George Fischoff, the lyrics are by Carole Bayer-Sager, and the book is by Tom Mankiewicz. It is directed by Morgan LaVere, and tells about Georgy (Meghan Duffy) whose life is complicated by her swinging female room-mate, a relationship with her friend's boyfriend, and the lecherous advances of her father's wealthy employer. Featured in the cast are Molly Elle Scott, Michael Oberlander, Joel Goodness, Jonathan Lutz, Bill Sheeler, Fredi Walker, and Tracy Darin Schellie Archbod is the choreographer. Tuesday through Friday at 8 p.m.; $10; 7/16 through 8/9. A Citystock production at the **Wings Theater,** 154 Christopher Street (627-2961).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20-$28; from 7/28. At the **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

GUILT WITHOUT SEX—A neurotic musical starring Marilyn Sokol plays Wednesday and Saturday matinees at 2 p.m. (all tickets $20), at the **Red Blazer Too,** at 349 West Forty-sixth Street; And every Sunday at 7 p.m., and Monday at 8 p.m., (all tickets here are also $20) at the **John Houseman Theater,** 450 West Forty-second Street (564-8038).

THE HAUNTED HOST—Double bill: Robert Patrick's *Host* stars Harvey Fierstein as a writer haunted by the memory of his young deceased protege when the dead man's double (Jason Workman) suddenly walks back into his life; followed by Fierstein's *Safe Sex,* featuring Fierstein and Workman as two lovers who get back together following a lengthy break-up; both directed by Eric Concklin. Wednesday & Thursday at 8, Friday at 8 & 11, Saturday at 7 & 10, Sunday at 3:30 & 7:30; $18.50-$32.50; through 7/14. **Actors Playhouse,** 100 Seventh Avenue South (564-8038).

LANGUAGE OF THE SOUL—A musical conceived by and starring Cheryl Alexander in a range of styles, including jazz, blues, and popular contemporary music; directed by Sue Lawless. Tuesday through Saturday at 8:30 p.m.; Sunday at 3:30 p.m.; and 7:30 p.m.; $15; through 7/14. At the **Theater Arielle,** 432 West Forty-second Street (564-8038).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LIPS TOGETHER, TEETH APART—Terrence McNally's latest play tells the story of two married couples (the wife of one is the owner and married to the brother of the other) sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. Featured in the cast are Swoozie Kurtz, Anthony Heald, Christine Baranski, and Nathan Lane. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 2:30 p.m.; $35; through the summer. A Manhattan Theater Club production at the **City Center's Stage One,** situated downstairs at 131 West Fifty-fifth Street (581-7907).

LOVE LEMMINGS—Joe DiPietro's twenty-two sketches and musical numbers constitute a critique of modern-day dating rituals. The director is Melia Bensussen. Featured in the cast are Steve Ahern, Kathryn Rossetter, John Daggett, and Helen Greenberg; the original music is by Eric Thoroman. Wednesday, Thursday, and Friday at 8 p.m., Saturday at 5 p.m. and 7:30 p.m., Sunday at 3 p.m.; $20 to all shows. At the **Top of the Village Gate Theater,** 160 Bleecker Street at Thompson Street (475-5120).

LUSTING AFTER PIPINO'S WIFE—Sam Henry Kass's comedy in which four working-class singles find that the only thing worse than being alone is being involved; directed by Casey Childs. Featured in the cast are Alexandra Gersten, Joseph Siravo, Wayne Maugans, and Debra Riessen. Monday through Friday at 8, Saturday at 6 and 9:30; $24. At the **45th Street Theater,** 354 West Forty-Fifth Street (564-8038).

MAMBO MOUTH—Written and performed by John Leguizamo, play features seven comic character sketches; directed by Peter Askin. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 5 p.m.; $25; through 8/25. At the **Orpheum Theater,** 126 Second Avenue (477-2477).

THE MATCHMAKER—Dorothy Loudon stars in the title role in this revival of the Thornton Wilder's farce set in Little Old New York in the 1880s. Kenneth Mars is the object of Loudon's match-making; directed by Lonny Price. Tuesday through Saturday at 8 p.m., Wednesday, Saturday and Sunday at 2 p.m., 7/24 through 9/8; $25 to $35. At the **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

MR. GOGOL AND MR. PREEN—W. H. Macy, Mike Nussbaum, and Zohra Lampert are the stars of Elaine May's comedy about a vacuum-cleaner salesman who insinuates himself into the apartment and care of an iconoclastic immigrant from Eastern Europe; directed by Gregory Mosher. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $35; through 7/28. At the **Mitzi E. Newhouse Theater,** downstairs at Lincoln Center, 150 West Sixty-fifth Street (239-6200).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

III BARRON ROAD—Meredith Muncy's play takes place on a rainy Christmas Eve in a motel lobby in Texas, where a girl is sitting and thinking about the events that have brought here there; directed by Mark Harborth. Featured in the cast are Timothy Williams, Andrew Frost, Margaret Mackey, Kate Schlesinger, Vanessa Hollingshead, and Robin Rothstein. Tuesday through Friday at 8 p.m., through 7/12; $15. At the **Wings Theater,** 154 Christopher Street (627-2961).

MY SON THE DOCTOR—Marc J. Bielski's comedy, directed by Jeffrey B. Marx, dramatizes the repercussions when a man suddenly changes his life's ambition. Tuesday-Saturday at 8 p.m.; $12. A Quaigh Theater production, **Irish Arts Center,** 553 West Fifty-first Street (247-6078).

OTHELLO—*Free Shakespeare in the Park* (a three-play series this summer) starts with Raul Julia in the title role and Christopher Walken as Iago; directed by Joe Dowling. Mary Beth Hurt plays Emilia and Kathryn Meisle is Desdemona. Others in the cast are Torben Brooks, Jake Weber, Michel Gill, Frank Raiter, Miriam Healy-Louis, Dan Oreskes, Tom Hewitt, George Morfogen, and Christopher McHale. Tuesday through Thursday at 8 p.m.; through 7/14. FREE! Tickets distributed one per person at 6:15 p.m. on day of performance at the **Delacorte Theater.** Enter Central Park West at Eighty-first Street, or East at Seventy-ninth Street and Fifth Avenue. (861-7277). Following production in the park at the Delacorte Theater, is from 7/30 through 8/11, *A Midsummer Night's Dream,* a Brazilian production translated, adapted, and directed by Caca Rosset, performed in Portuguese, but never fear, an English synopsis is available. For further information (861-7277).

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; through 8/31; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Go! Featured in the cast are Russell Garnett, Joe Joyce, John Salvatore, Dick Scanlan, David Drake, Randl Ash, and J. T. Cromwell. Tuesday, Wednesday, Thursday, and Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35. At the **Blue Angel**, 323 West Forty-fourth Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Featured in the cast are Catherine Russell, James Farrell, Brian Dowd, Marcus Powell, and Dean Gardner. Opened: 4/5/87. Monday, and Thursday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West Fifty-fifth Street (695-3401).● ●

PROM QUEENS UNCHAINED—Musical about a senior high prom queen competition at a public school in 1959. The book is by Stephen Witkin, the musical score comprised of a wide range of fifties sound is by Keith Herrmann, the lyrics are by Larry Goodsight. Featured in the cast are Natasha Baron, Sandra Purpuro, Don Crosby, Connie Ogden, Ilene Bergelson, Dana Ertischek, Susan Levine, Mark Stephens, David Brummel, Ron Kurowski, Mark Traxler, and James Heatherly. Tuesday through Friday at 8 p.m., Saturday and Sunday at 2:30 p.m. and 7 p.m.; $33 (includes a bag lunch). At the **Village Gate Theater** (downstairs), 160 Bleecker Street (475-5120).

RED SCARE ON SUNSET—Charles Busch's comedy returns to use from off-off Broadway for an extended run, and focuses on the 1950s Hollywood movie blacklisting scare, when actress Mary Dale (played to the hilt by Charles Busch) finds out, much to her horror, that she is married to a communist (Eedk!); directed by Kenneth Elliot. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, and Arnie Kolodner. Tuesday through Friday at 8 p.m., Saturday, 7 p.m. and 10 p.m.; Sunday, 3 p.m. and 7:30 p.m.; $30 to $32.50; through 9/15. A Theater-in-Limbo production at the **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

A RENDEZVOUS WITH GOD—Avi Hoffman is the star, and sings and narrates in this play with music by Miriam Hoffman, based on the life and works of prominent Israeli poet Itsik Manger, dating from his birth in Rumania, through his boyhood, his disastrous love affairs, and the maturing of his profuse talents in later life; directed by Sue Lawless. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m.; $15. At the **John Houseman Studio Theater**, 450 West Forty-second Street (564-8038).

REPERTORIO ESPANOL—Garcia Lorca's internationally famous *La Casa De Bernarda Alba*. Jacobo Langner's *Esperando La Carroza*. Dolores Prida's *Botanica*. Calderon de La Barca's *El Alcalde de Zalamea;* Roberto Cossa's *La Nonna*. *Los Jibaros Progresistas*, Manuel Gonzalez's musical on a double bill with *El Huesped*, Juan Pedro Soto's play. *Mexico Romantico* is a musical revue. Gian-Carlo Menotti's *El Consul*. Tickets for plays are $15, and for musicals $20. (Performances are rotated at irregulartimes, so it is safest for you to get the latest information by telephoning the theater.) At the **Gramercy Arts Theater,** 138 East Twenty-seventh Street (889-2850).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon who has a fine eye for zany detail. Featured in the cast are Erik Frandsen, Michael Garin, Robert Hipkens, Donna Murphy, Francis Kane, Art Baron, Cathy Foy, Jon Gordon, Oliver Jackson Jr., Earl C. May, and Paula Lockheart (who also wrote the music and lyrics); and the book is by Allan Katz.

NOTHING EVER HELD YOU LIKE THIS!
Grand HOTEL
THE MUSICAL
THE BEST DANCING ON BROADWAY!
WINNER OF 15 AWARDS
1990 TONYS®
TOMMY TUNE
BEST DIRECTION & CHOREOGRAPHY
TELECHARGE (212) 239-6200
THE MARTIN BECK THEATRE 302 W. 45th ST.
PHOTO: CARMINE SCHIAVONE

Owner FUMIKO HOSODA welcomes you...
"Dining at Shinbashi is spending an evening in Japan"
Luncheon-Cocktails
Complete Dinners
And A La Carte
Party Facilities,
Credit Cards · Closed Sun.
Shinbashi
280 PARK AVE. (On 48th St.)
NEW YORK CITY · TEL: 661-3915
(bet. Park & Madison)

Arriba Arriba!®
LUNCH
HAPPY HOURS (4-7 pm)
EARLYBIRD DINNER
MANHATTAN GOES MEXICAN!
Authentic Regional Mexican Cuisine
484 Amsterdam Ave. (Bet 83 & 84 St) 580-8206
762 Ninth Ave. (At 51st St) 489-0810
1463 Third Ave. (Bet 82 & 83 St) 249-1423

★ ★ ★ N.Y. TIMES
"One of the Best Spanish Kitchens in N.Y.C."
Lunch • Dinner • Cocktails
226 Thompson St. 475-9891
(in Greenwich Village)
Rincon De España

SOUTH STREET SEAPORT
GILMORE'S DEEP-BLUE
Fulton Market Building - 227-9328
Gianni's
Market Square
608-7300
Sgarlato's Cafe
619-5226
619-5947
Pier 17
MacMenamin's
South Street Seaport
732-0007
Pier 17
Seaport
Fulton Street Cafe
South Street
Seaport
227-2288

Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater,** Seventeen Irving Place (228-0844).

THE SUM OF US—David Stevens's award-winning play, directed by Kevin Dowling. It tells of the relationship between an understanding, widowed father living under the same roof with his homosexual son. Featured in the cast are Robert Lansing, Matt Salinger, Matthew Ryan, Daniel Baum, and Phyllis Somerville. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $22.50 to $32.50. At the **Cherry Lane Theater,** 38 Commerce Street (989-2020).

THE SUMMER THEY STOPPED MAKING 'LUDES—Subtitled: *How Taking Peyote Turned Me Into a Coyote.* Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday and Saturday at 8 p.m., through 7/29; $10. **Dick Shea's Studios,** 100 East Sixteenth Street (243-6542).

THE TIME MACHINE—A play based on H. G. Wells's classic novel, widely regarded as the prototype of all great science fiction stories, tells of an English inventor who travels to the year 30,000 and finds a world of total strangeness; adapted for the stage and directed by Harv Dean; featuring Jim Mineo as the Time Traveler. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $12; through 9/22. Upstairs at the **Second Studio for Actors Theater,** 163 West Twenty-third Street, fourth floor (453-7050).

TROUBADOR—Christopher Howatt heads the cast of a musical based on the life of Francis of Assisi and his merry band of saints and singers; lyrics by John Martin; score by Bert Draesel; directed by D. J. Maloney; dance sequences choreographed by Tom Ribbink. Featured in the cast are Jack O'Reilly, Michael McLernon, Ann Schafley, Sarah Downs, Pressley Sutherland, David Harryman, Randy Mulder, Byron Allen, William Park, Steve Gilden, Danielle Hollywood, and Keith Heimpel. Tuesday through Saturday at 8, Sunday at 2:30; $20. At the **UBU Theater,** 15 West Twenty-eighth Street (564-8038).

OFF OFF BROADWAY

AN ACT OF OBSCENITY—Two one-acters by Arnold Ruhlman: First, *Bones and Bull Dogs* is about two Vietnamese soldiers who discuss living and dying while watching a porno movie; starring Johnny Klein and Jim Ryan. Second, *The Creature* tells of a scientist who is creating the perfect female creature; starring Alicia and Fuschia McCafferty. Both are directed by Craig Litle. Friday through Sunday at 8 p.m.; through 7/21; $5. At the **Rapp Arts Center,** 220 East Fourth Street, third floor (420-0184).

ARMS AND THE MAN—A revival of George Barnard-Shaw's anti-war comedy, with Adam Cunningham as Captain Bluntshli, the chocolate cream soldier. Featured in the cast, under the direction of Thomas Luce Summa, are Daniel J. Sherman, Anne-Marie O'Keeffe, Elizabeth Adams, Sharon Ferry Connor, Hugh Hunter, and Neale Harper. Monday through Sunday at 8, Sunday also at 3; 7/8 through 7/14; $10. A Heritage Theater production at **Pfizer Theater,** 219 East Forty-Second Street (679-7575).

CLUB SODA—Leah Kornfeld Friedman's coming-of-age comedy that takes a look back to Brooklyn in the late 1940s; directed by Pamela Berlin; choreographed by John Carrafa. Featured in the cast are Dan Futterman, Danny Zorn, Aaron Harnick, Alanna Ubach, Katherine Hiler, Lenny Venito, and Patricia Mauceri. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7:30 p.m.; $25. At the **WPA Theater,** 519 West Twenty-third Street (206-0523).

CLASSICS IN REPERTORY—1) Shakespeare's *All's Well That Ends Well,* directed by Jack Cornwell, features Mary Elizabeth O'Connor, Barbara Costigan, Kevin Bruce, Gregory Langdon, James Gaspard, Jeff Shoemaker, Timothy D. Klein, Bill King, Rhonda Jensen, Colby Thomas, Nathalie Ackerman, Tim Farley, Tim Dolan, Sharon Beard; 7/15, 17, 19 at 8 p.m., 7/20 at 2 p.m. 2) Aeschylus' *Agamemnon,* directed by Robert Gregory, deals with the warrior hero of the siege of Troy's return to his loving wife, along with his mistress, and her lover; 7/16, 18 and 20 at 8 p.m., 7/21 at 2 p.m. FREE! At the **Sanford Meisner Theater,** 164 Eleventh Avenue (564-2899).

DOUBLE BILL—Two comedies: In the first, Daniel Rybicky's *Love Hurts!* features an over-thirty girl who has entrapped a man into marrying her. In the second, Lynn Allison's *'Night* is about a naive school teacher who solicits her neighbors for friendly chats. Both are directed by Gary Garrison. Featured in the casts are Donna Karger, Christopher Mason, Marshall Mays, Darla Hill, Tracy Cole, Robert North, and Richard Barker. Thursday through Saturday at 8 p.m.; $10. At the **New York Repertory Theater,** 162 West Eighty-third Street (580-6973).

THE EAGLE IN THE BUBBLE—A drama by Eyron Ayanoglu and Jiri Schubert, directed by the latter, is told by three liars and deals with degrees of allowable violence of daily survival in New York City and their attempts to come to terms with existence there, where they live on the fringes of society. Wednesday through Saturday at 7:30 p.m.; $10; 7/10 through 20. At the Henry Street Settlement's **Harry De Jur Playhouse,** 466 Grand Street (598-0400).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday through Sunday at 8 p.m.; $65. A Participatory Theater production at **Il Sole,** 40 West Fifty-sixth Street (696-8585).

HABEAS CORPUS—A revival of Alan Bennett's play is a celebration of sex and the human body and takes place in the home of a lecherous doctor where wild and wicked things are said to be going on; directed by Marc Geller. Featured in the cast are Shan Willis, Bill Roulet, Camryn Manheim, Barney Fitzpatrick, Carolyn Sullivan-Zinn, David Jay Smith, Helen Clark-Ziangas, Melissa Kalt, Ian Fleet, and Brian Keane. 7/10, 11, 12, 13, and 14; Wednesday through Saturday at 8 p.m. and Sunday at 7 p.m.; $10. A Red Light District production at the **Playhouse 125 Theater,** 125 West Twenty-second Street (279-4200).

HETEROSEXUALS IN CRISIS—Gay Walch's play focuses on two couples and one woman and the problems and difficulties incurred with their relationships (a low sperm count seems to be involved in these troubles); directed by Paul Michael. Thursday through Sunday at 7; $10. At the **Thirteenth Street Theater,** 50 West Thirteenth Street (675-6677).

HEARTBREAK HOUSE—A revival of George Bernard Shaw's comedy/drama about love, liars, and the joys of a broken heart; directed by Peter Ruffet. Featured in the cast are Rayna Backer, Robert Sutherland, and Sheila Gerber. Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m.; $10; 7/11 through 8/25. At the **Westside Repertory Theater,** 252 West Eighty-First Street (874-7290).

JUGGLING JESUS—Marc Firek's divine comedy with tragic implications; directed by Victoria McElwaine and Erik Novak. 7/10, 13 at 8 p.m.; 7/14 at 2 p.m.; $8. A By Gosh production at the **Synchronocity Space,** 55 Mercer Street (982-7040).

KING LEAR—An Equity Showcase production of the Shakespeare play; directed by Jerome Martin, the fight choreography is created by Joseph Travers. Featured in the cast are R. Mack Miller as Lear, Jacob Brooke as Kent, Avrom Berel as the Fool, Nicholas Martin-Smith and Mark Edward Lang as Edmund and Edgar, and Rebecca Russell, Judith Lightfoot Clarke, and Pamela Vogel, as Goneril, Regan, and Cordelia. Saturday and Sunday, 7/13 and 14, at 4 (rain dates: 7/20 and 21). FREE! At the **Rotunda Stage,** Seventy-ninth Street Boat Basin, at Riverside Park.

LARGO DESOLATO—A revival of Vaclav Havel's play about a writer caught in a conflict with his government and his fans alike. Thursday and Friday at 8 p.m., Saturday at 4 p.m. and 8 p.m.; $5; through 7/13. At the **New Actor's Workshop Studios,** 259 West Thirtieth Street, second floor (979-1198).

LINE—Israel Horovitz's long-running play about five people who want to be first in line, directed by Doug Lieth and choreographed by Leava Hall; Wednesday, Saturday, and Sunday at 9:30 p.m.; $10. In repertory with *I—Land,* another long-runner which presents excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30 p.m.; $10. At the **Thirteenth Street Theater,** 50 West Thirteenth Street (675-6677).● ●

MARIE AND BRUCE—Robin Poley and Scott Klavan star in a revival of 1991 Obie Award-winner Wallace Shawn's comedy about the confusion and frustration in a modern marriage; directed by Ronald Bly. Featured in the cast are Hal Cohen, Deirdre Manganaro, Kenneth Elchert, Laurence Gewirtz, and Sarah Garner. Wednesday through Friday at 8 p.m.; $10; 7/27 through 8/2 (no performance 7/31). A Liberty Stage Company production at the **West End Gate Theater,** 2911 Broadway at 114th Street (695-1709).

MOLIERE—A one-man play, written and performed by Richard Morse, is an imaginary exploration of the life of the French playwright/actor who raised comedy to equal rank with that of tragedy. Wednesday through Saturday at 8 p.m.; 7/17 through 8/10; $10. A Theater of the Artists League production at the **Pearl Theater,** 125 West Twenty-second Street (989-3565).

NATURAL SELECTION—An evening of four one-acters about mating habits in contemporary and futuristic America: *Genius Loci,* by Neal Brilliant, presents a gay couple with a very "straight" dilemma; *Women Who Love Science Too Much,* by Kathleen Cahill, depicts sibling rivalry when one sister finds the "perfect" mate; *Fast!,* by A.E.O. Goldman, compresses contemporary courtship into a wait on line for breakfast; and *Science and Fast! Dead Voices,* by Noel Madlansacay, is about a pair of orphans attempting to recreate a culture from pre-apocalyptic artifacts. Wednesday through Friday at 7:30, Saturday at 3 p.m. and 7:30 p.m.; FREE! 7/17 through 8/3. Open Captioned for the Deaf and super-titled in Chinese and Spanish. Henry Street Settlement's **Louis Abrons Art Center,** 466 Grand Street (473-7584).

RHINOCEROS—A revival of Eugene Ionesco's 1960 play, featuring Gregg Rochman, starts out with a peaceful day, in a peaceful town, with a rhinoceros suddenly charging down the street. Then more come, illustrating the absurdity of the human condition. The director is Anne de Mare. Wednesday through Saturday at 8 p.m., 7/10 through 8/17; $10. An Independent Theater Company production at the **House of Candles Theater,** 99 Stanton Street (353-3088).

RICHARD CORY—A. R. Gurney, Jr.'s play, based on Edwin Arlington Robinson's poem, presents the connection with the "people of the pavement" to Cory's ultimate decision; directed by Brenda Lynn Bynum. Featured in the cast are Bruce Barney, Rachel Bones, Brian McGovern, James Jenner, and Glo Duncan. 7/11 through 8/4; $10; Thursday through Saturday at 8, Sunday at 5. At the **Oasis Theater Company,** 230 East Ninth Street (673-3706).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street;** then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Rick Pasqualone and Sharon Angela are the happy couple. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TWO ONE-ACT PLAYS—First comes George Bernard Shaw's *O'Flaherty, V.C.,* and then Agatha Christie's *Accident,* the first a satirical comedy, and the second is your usual interesting Christie play with a twist at the end; both are directed by Fred Fondren. Featured in the casts are Stephen Broker, Missy Hart, Walter Walker, and Ray Kasper. Thursday through Saturday at 8 p.m.; $10; through 8/10. At the **Prometheus Theater,** 239 East Fifth Street (477-8689).

WELCOME TO MY LIFE—Three one-acters written and directed by Charlie Loventhal: 1) *Looking for It,* about a search for the perfect mate. 2) *It's a Beautiful Life,* about a guy who wins the lottery and tries to buy the affections of an opera star. 3) *Prince Charming,* about the British punk rock scene. Featured in the casts are Ricky Paull Goldin, Yasmine Bleeth, Bernie Barrows, Jessica Tuck, and Paul Michael Valley. 7/11, 12, 18, 19, at 8 p.m. 7/13 and 20 at 6 p.m. and 9 p.m. 7/14 and 21 at 7 p.m.; $10. At the **INTAR Theater,** 420 West Forty-second Street (713-5996).

WHITE WATER—John Jesurun's 1986 play, directed by Paul Schiff Berman and Deborah Lewittes. The story tells of a boy and his visions of a divine and healing being who is being questioned by a priest, a lawyer, a doctor, and a television producer who can only believe parts of his story. Wednesday through Sunday at 8 p.m.; from 7/10 through 28; $12. A Spin Theater production at the **Performing Garage,** 33 Wooster Street (966-3651).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During the summer, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

DAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 8/16. Salander-O'Reilly, 20 E. 79th St. (879-6606). See Solos, 57th Street Area.

WILL HENRY STEVENS—Abstract paintings and works on paper by this Modernist artist (1881–1949); through 7/19. York, 21 E. 65th St. (772-9155).

57th Street Area

HANNO AHRENS/JAMES BARSNESS—Sculptures that incorporate carved wood, plaster, roofing tar, and other materials/Large-scale paintings on canvas drop cloths. Through 7/13. Frumkin/Adams, 50 W. 57th St. (757-6655).

LUIS CABALLERO—Twelve large-scale color drawings of the male figure; through 7/12. Haime, 41 E. 57th St. (888-3550).

DAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 8/30. Drake, 50 W. 57th St. (582-5930). See Solos, Madison Avenue and Vicinity.

GREGOIRE MULLER—Paintings of swimmers in which the water becomes an abstract field and a metaphor for the qualities of paint; through 7/12. McCoy, 41 E. 57th St. (319-1996).

BERNARDA BRYSON SHAHN—Paintings, drawings, prints, and illustrations executed between 1931–1991 by this artist who painted murals for the WPA and was married to Ben Shahn; through 7/26. Midtown Payson, 745 Fifth Ave. (758-1900).

CARROLL TODD—New welded bronze sculptures; through 7/20. Schmidt-Bingham, 41 W. 57th St. (888-1122).

SoHo and TriBeCa

GARY BROTMEYER—Collages, drawings, and objects; through 7/31. Miller, 138 Spring St. (226-1220).

JAIME DAVIDOVICH—A multi-media installation that examines global attitudes through a series of tableaux constructions with video, sound, and visual elements; through 7/13. Exit Art, 578 Broadway (966-7745).

SHARON FALK—Charcoal and acrylic drawings built up of layers of paper mounted on canvas; through 7/14. New York Open Center, 83 Spring St. (219-2527), Mon., Thu., Fri. 1–5.

AUDREY FLACK—Recent figurative bronze, plaster, and fiberglass sculptures; through 7/12. Meisel, 141 Prince St. (677-1340).

HOWARD HALLE—An installation of address signs, sod, and a barbecue bell, plus texts from self-help books; through 7/13. Alexander, 270 Lafayette St. (941-9094).

HEDY KLINEMAN/DUGGY FIELDS—Images of political upheaval in Eastern Europe and Buddhas in various states of bliss/Large canvases and smaller works on paper. Through 7/20. Rempire, 121 Greene St. (979-1111).

PETER NADIN—"Poetry Room"—a one-year installation that changes monthly; through 8/31/91. American Fine Arts Co., 40 Wooster St. (941-0401).

TIMOR NOVIKOV—Works made with pieces of old fabric sewn togther; through 7/31. Kind, 136 Greene St. (642-6302).

YIGAL OZERI/MICHAL ROVNER—Paintings of the American flag/Polaroids of the artist's television screen taken during the Gulf war. Through 7/26. Bitter-Larkin, 597 Broadway (219-0150).

DANIEL RIBERZANI—Vividly-colored paintings and lithographs of everyday objects; through 8/8. Ergane, 469 W. Broadway (228-9600).

CARI ROSMARIN—Surrealist landscape paintings; 7/12–31 (in August by appointment). Kelly, 591 Broadway (226-1660).

DANA SCHREIBER—Landscape paintings; through 7/13. Tate, 580 Broadway (226-6148).

AUDREY STONE—Figurative drawings and paintings; through 7/27. C & A, 96 Spring St. (431-8664).

RICHARD TOBIAS—Paintings from the past eight years installed in sites that highlight their relationship to architecture; through 7/12. Alexander, 59 Wooster St. (925-4338).

LEE TRIBE/SHARON HORVATH—Abstract welded steel sculptures/Paintings that combine figuration and landscape. Through 7/26. Munroe, 130 Prince St. (226-0040).

DAVID WEINRIB—Recent sculpture; through 7/20. Steinbaum, 132 Greene St. (431-4224).

GILBERTO ZORIO—Works that explore the alchemical potential of natural substances such as metals, minerals, and gases; through 7/29. SteinGladstone, 99 Wooster St. (925-7474).

GROUP SHOWS

Madison Avenue and Vicinity

CADE—1045 Madison Ave. (734-3670). Works by Pinceman, Rotterdam, Stankiewicz, Tobey, Wallach; through 8/15.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Elegant Lives," with works by American and European artists executed between 1875–1910, including Anshutz, Beraud, Cassat, Chase, Hassam, MacMonnies, Robbe, Tissot, Whistler, others; through 8/2.

KAPLAN—969 Madison Ave. (535-2407). New furniture by Cassel, Dean, Ryerson, Simpson, Stanger, Simpson; through 7/26.

LA BOETIE—9 E. 82nd St. (535-4865), by appointment only during summer. Works on paper by Grosz, Lissitzky, Matisse, Miro, Schwitters, others; through 7/26.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Bierstadt, Chase, Clark, Inness, Rothbort, others; through 9/21.

SHEPHERD—21 E. 84th St. (861-4050). 19th and 20th-century paintings and sculpture, by Gargallo, Rauch, Tassaert, Wittmer, others; through 9/14.

SPANIERMAN—50 E. 78th St. (879-7085). "The American Still Life: From the Antebellum Era to the Roaring Twenties, 1850–1930," with works by Brown, Curran, Francis, Platt, Twachtman, others; through 9/27.

57th Street Area

BABCOCK—724 Fifth Ave. (535-9355). "Particular Places," with works by Davenport, Gloman, Hancin, Serio, Sheehan, Torrence; through 7/26.

BLUM HELMAN—20 W. 57th St. (245-2888). "Red, White, Blue," with works by Andoe, Bowling, Moskowitz, Serrano, True, Tuttle; through 8/2.

DAVERIO—41 E. 57th St. (826-4210). "Regarding the Figure," with paintings, drawings, sculpture, and prints by Abakanowicz, Avery, Balla, Blell, Dine, De Chirico, Goodwin, Hopkins, Martioni, Modigliani, Savinio, Spero; through 8/2.

DE NAGY—41 W. 57th St. (421-3780). Works by Boxer, Brown, Golubov, Hannock, Porter, Rubenstein, others; through 7/26.

DEL RE—41 E. 57th St. (688-1843). Works by Appel, Arman, Baj, Cottingham, Marcarelli, Pomodoro, Tooker, others; through 8/31.

EMMERICH—41 E. 57th St. (752-0124). "Table Sculpture," by Alechinsky, Benton, Calder, Chadwick, Ginnever, Pepper, Wolfe, others; through 8/16.

FISCHBACH—24 W. 57th St. (759-2345). "House of Fischbach II: Be Cool and Chill and Stay Right Here," with paintings, watercolors, and drawings by gallery artists; through 8/30.

FRENCH—41 W. 57th St. (308-6440). "The Eternal Male," with works that depict images of men; through 7/30.

GOODMAN—24 W. 57th St. (977-7160). Works by Anselmo, Boltanski, Cragg, Graham, Lewitt, Oldenberg, Munoz, Penone; through 8/30.

JOSEPH—745 Fifth Ave. (751-5500). Furniture by Booner, Carpenter, Castle, Dunnigan, Hurwitz, Paley, Wahl, others; through 9/21.

LELONG—20 W. 57th St. (315-0470). Works by artists who integrate natural materials into their work, including Goldsworthy, Laib, Laudi, Lipski, Long, Mendieta, Newman; through 7/26.

MILLER—41 E. 57th St. (980-5454). "Portraits on Paper," with drawings, gouaches, and photographs by Arbus, Basquiat, Clemente, Close, Condo, Dokoupil, Greene, Katz, Kossoff, Moynihan, Steir, others; through 8/2.

PACE—32 E. 57th St. (421-3292). Works by Judd, Mangold, Ryman, Serra; through 9/6.

SIEGEL—24 W. 57th St. (586-0605). Works by Cardenas, Myers, Tinguely; through 7/26.

TILTON—24 W. 57th St. (247-7480). "When Objects Dream and Talk in Their Sleep," with installations by Apfelbaum, Conner, Cranston, Evans, Hayes, Kilimnik, Messager, Moffett, Schorr, Smith; through 8/16.

SoHo and TriBeCa

ALEXANDER EDITIONS—476 Broome St. (925-2070). Recent prints by Bosman, Chase, Dickson, Jacquette, Mangold, Winters; through 8/2.

AUCHINCLOSS—558 Broadway (966-7753). Drawings by Fishman, Groom, Kalina, Lee, Row; through 7/22.

BACE—584 Broadway (925-3989). Furniture made by artists for their own use, by Antonakos, D'Arrigo, Doyle, Fane, Holl, Porcaro, Zimmerman, others; through 7/13.

BAGHOOMIAN—555 Broadway (941-1410). "Figuring Abstraction," with works by Basquiat, Bowes, Condo, Henning, Row, Snyder, Stephan, others; through 7/21.

BEITZEL—102 Prince St. (2863). Invitational show with works by Dudding, Fink, Godfrey, Heeks, Hristoff, Kapp, Lootz, Macdonald, Messer, Moriarty, Neher, Young; through 8/30.

CLEAVER CALLAHAN—568 Broadway (925-2350). Abstract works by James, Rosch, Silber, Tower, Vigrass; through 7/26.

DAVIDSON—415 W. Broadway (925-5300). Invitational show with works by Caporael, Deihl, Elliott, Moore, Otero, Rickert, Rosas, Wellington; through 8/31.

DONAHUE—560 Broadway (226-1111). Works by Barke, Cyphers, Engel, Lee, Mekul, Miller, Mooney, Petri, Rose, Schmit; through 7/31.

FELDMAN—31 Mercer St. (226-3232). Prints, photographs, and multiples by gallery artists; through 7/31.

GOOD—532 Broadway (941-8066). Works by Haynes, Howey, Humphries, Lucas, Ostendarp, Usle, Wittke, others; through 7/19.

HELANDER—415 W. Broadway (966-9797). Works on the theme of the pool, by Hockney, Bartlett, Rauschenberg, Heffernan, Mitrotti, Thompson, Turkle, Zalopany; through 8/3.

HELLER—71 Greene St. (966-5948). Works in glass by four Czech artists; 7/11–8/17.

HOFFMAN—429 W. Broadway (966-6676). Black and white drawings, paintings, prints, and sculptures, by Averbuch, Brady, Buchwald, Ferrer, Gonzalez, Harris, Plagens, Richards, Sullivan, others; through 9/3.

JAMISON THOMAS—588 Broadway (926-1055). New works by Buehler, Flechemuller, Hutchison, Kroll, Stotik, other; through 7/26.

KASMIN—580 Broadway (219-3219). Works by Anderson, Dokoupil, Etkin; through 7/31.

KATZ—475 Broome St. (966-4469). Works by gallery artists; through 8/28.

KLAGSBRUN—51 Greene St. (925-5157). Works by Faust, Genkin, Leung; through 7/27.

LENNON, WEINBERG—580 Broadway (941-0012). Sculpture by De Kooning, Hague, Saret, Westerlund-Roosen, Westermann; through 8/2.

LEVY—415 W. Broadway (941-0009). "Pools" with works by Bartlett, Clemente, Feher, Fonssagrives, Mitrotti, McKenzie, Rivers, others; through 7/31.

LORENCE-MONK—578 Broadway (431-3555). Works by gallery artists; through 7/29.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Carpenter, Herold, Kelley, Kessler, Kippenberger, Krebber, Noland; through 7/26.

MARCUS—578 Broadway (226-3200). Works by gallery artists; through 8/30.

PACE—142 Greene St. (421-3292). Works by Baselitz, Close, Dine, Flanagan, Morley, Oldenburg, Samaras, Schnabel; through 9/14.

PENINE HART—152 Wooster St. (702-7952). Works by Ghiz, Gimblett, Kezur, Mannarino, Stevens, Umlauf, Williams; through 7/21.

PERLOW—560 Broadway (941-122). Works by gallery and invited artists; through 8/31.

POSTMASTERS—80 Greene St. (941-5711). Works by Boorstein, Diao, Hoberman, Risley, Shine, Wallace, others; through 7/20.

ROSENBERG—155 Wooster St. (431-4838). "The Painted Line," with works by Ball, Grafelman, Mulhern, Seidl; through 7/26.

RUBENSTEIN—130 Prince St. (431-4221). "The Thing," with works by Arp, Bourgeois, Cemin, Dove, Dunham, Lasker, Ostendarp, conceived by Vik Muniz; through 7/25.

SHAFRAZI—130 Prince St. (274-9300). Works by Bacon, Bartlett, Morley, Rosenquist, Segal, Twombly, Wesselman, others; through 7/20.

SHAPOLSKY—99 Spring St. (334-9755). Works by Jagger, Nonn, Mackiewicz; through 7/15.

SONNABEND—420 W. Broadway (966-6160). Recent works by Bickerton, Winters, Zorio; through 7/30.

STAIB—8 Greene St. (941-5977). Sculpture by Hardinger, Tribe, Tucker, Yamaguchi; through 7/26.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Seeing Through 'Paradise': Artists and the Terezin Concentration Camp"; through 8/2.

THEODORE—580 Broadway (274-8260). "Take Five," with works by Baumgardner, Bocchino, Macellari, Mendelsohn, Stone; through 7/27.

TWINING—568 Broadway (431-1830). "Summer in the City is Red, White, and Blue," with works by Calder, Dehmer, Hofmann, Israel, Lachaise, Voulkos, Willis; through 7/30.

WEBER—142 Greene St. (966-6115). Works by Allen, Antonaci, Aycock, Buren, Burgin, Fulton, Kasten, Kendrick, Lewitt, Murphy, Ryman, Tjampitjinpa; through 8/30.

WEISS—68 Laight St. (925-7313), Sat. 1–6. "Honour the Land," with works by Ambrico, Cronbach, Grajales, Graupe-Pillard, Handorff, Tobias, Vaux, others; through 7/20.

Other

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). "Luis Caballero *Drawings*, General Idea *AIDS (Reinhardt)*, Hope Sandrow *Response (mounted)*"; through 7/12.

ILLUSTRATION—330 E. 11th St. (979-1014). Paintings and drawings by Calver, Flesher, Fraser, Guarnaccia, Munck, Russo, Samaras, others; through 8/3.

METLIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. "Project Rembrandt 1991–1992: Against the Odds," with works by Barron, DeWitt, Finch, Lewis, Newman, Wexler, others; through 7/13.

NEW YORK STUDIO SCHOOL OF DRAWING, PAINTING AND SCULPTURE—8 W. 8th St. (673-6466), Mon.–Fri. 10–6, Sat. and Sun. 10–4. "1990–1991 Scholarship Exhibition"; through 7/13.

PAINEWEBBER—1285 Ave. of the Americas (713-2162), Mon.–Fri. 6–8. "Taking Shape: Art from The Studio in a School"; through 9/6.

P.S. 122—150 First Ave. (228-4150). Paintings and sculpture by Borocz, Kosbor, Nosek; through 7/23.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500). Through 10/27: "1991 Snug Harbor Sculpture Festival." Through 9/2: "New Ends: An Exhibition of Fiber Art."

THE GALLERY—30 Bond St. (505-9668). Works by Downing, Friedman, Kawachi, Pistolesi, Thurman, others; through 7/27.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

BAUM—588 Broadway (219-9854). Works by Ahrendt, Burson, Charlesworth, Divola, Fellman, Nagatani, Roberts, others; through 8/30.

TINA BARNEY AND TINA HOWE—A collaborative book titled *Swimming*, with nine new photographs by Barney and a short play by Howe, published by the Library Fellows of The Whitney Museum; through 7/12. Borden, 560 Broadway (431-0166).

SAM BERANBAUM—Color photographs of flowers; through 7/31. Camera Club of New York, 853 Broadway (260-7077).

DANZIGER—415 W. Broadway (226-0056). "A Photography Show for Children," with works by Erwitt, Ritts, NASA, Mann; through 7/31.

FRANK ESPADA—Photographs that document the Puerto Rican migratory experience; through 8/1. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211).

DEBORAH FREEMAN—Recent black and white photographs that explore appearance and reality; through 7/12. Athena, 38 E. 57th St. (832-0724).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Vintage and contemporary prints, by Abbott, Bourke-White, Evans, Lange, Norman, Outerbridge, Weston, others; through 9/10.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 7/28: "Vanishing Spain: Photographs by Cristina Garcia Rodero, Cristobal Hara, Fernando Herraez, Koldo Chamorro, Ramon Zabalza." Through 7/28: "Joan Logue: Video Portrait Gallery."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 7/21: "Brian Weil: The AIDS Photographs." Through 9/1: "Safe Conduct: The Photographs of Paul Ickovic." Through 7/28: "Lynn Hershman's Interactive Video Installation 'Deep Contact.' "

LAURIE LAMBRECHT—Color portraits of artists—Larry Rivers, Lynda Benglis, Eric Fischl, Donald Sultan, and others—taken in the Hamptons, and still lifes; through 7/25. Plumb, 81 Greene St. (219-2007).

LIEBERMAN & SAUL—155 Spring St. (431-0747). "Who's on First," a show on the theme of baseball, with works by Altamura, Bridges, Devine, Fishman, Leibovitz, Meyerowitz, Schlesinger, Staller, others; through 8/2.

NEIKRUG—224 E. 68th St. (288-7741), Wed.–Fri. 1–5, Sat. 1–6. The 16th annual "Rated X" show, with photographs by Kertesz, Kroll, Lynnes, Mapplethorpe, Marcus, Montanari, Polen, Sprinkle, Witkin, others; through 7/27.

PUCHONG—36A Third Ave. (982-1811). Photographs by Barreto, Borrero, Dimma, Geist, Iwanski, Shep-Francois; through 7/24.

RICE—325 W. 11th St. (366-6660). "Summertime," with photographs by Brown, Costa, Goldman, Pizzarello, Serbin, Tarsches, others; 7/10–9/2.

MARVIN SCOTT—A retrospective of thirty years of photographs by the WPIX-TV anchorman; through 7/27. Nikon House, 620 Fifth Ave. (586-3907).

SEAGRAM—375 Park Ave. (572-7379), Mon.–Thu. 9–5, Fri. 9–1. "The City Life of Flora and Fauna," with works by Fink, Klein, Kertesz, Stieglitz, Strand, Winogrand; through 9/6.

STALEY-WISE—560 Broadway (966-6223). Photographs of musicians, taken between 1930 and 1960, by Gahr, Halsman, Horst, Seeff, P. Stern; through 7/6.

NINA HOWELL STARR/MICHAEL VON GRAFFENRIED—Photographs of Georgia O'Keeffe, Lotte Jacobi, and other well-known women/Photographs that explore the controversial Switzerland of the 1980s. Through 8/23. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

ALICE TULLY HALL—Lincoln Center for the Performing Arts, 140 W. 65th St. (362-1911). "Serious Fun!" 7/11 at 7:30, 7/12 and 7/13 at 8: Philip Glass, Red Grooms, and David Gordon in "The Mysteries" and "What's So Funny?" $25. 7/16 at 8: Dancenoise in "It's a Girl" and "b-4-Sin" by Johanna Went. $20.

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West and Old Front St., Brooklyn (619-1955). 7/10–13, 7/17–20 at 8: Creative Time presents "pH," by the Japanese performance group, Dumb Type. $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/4: "Explorations II: The New Furniture."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 9/22: "Hidden Beauty: Our Vanishing Native Fishes."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/15: "Shigeki Kubota: Video Sculpture."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 7/28: "The Story of a Painting: The Korean Buddhist Treasure from the Mary and Jackson Burke Foundation." Through 9/8: "The Here and the Hereafter: Images of Paradise in Islamic Art."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 8/4: "Artist in the Marketplace: Eleventh Annual Exhibition."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 9/2: "Chris Burden:

Grand Lobby Installation."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12 $1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 8/18: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Thurs. Through 8/2: "Capital City: New York After the Revolution." Through 8/2: "To Inspire and Inform: Selections from the Fraunces Tavern Museum Collection." Through 8/2: "George Washington at Fraunces Tavern."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 8/18: "The Sculpture of Indonesia." Through 8/18: "The Perfect Page: The Art of Embellishment in Islamic Book Design." Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 9/1: "The Art of Paul Manship." Through 9/1: "Bronze Casting." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 8/4: "Mozart: Prodigy of Nature." Through 8/4: "18th-Century Venetian Drawings from The Morgan Library." Through 8/4: "The Star-Spangled Banner: From Shakespeare to Stravinsky."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 9/15: "America's Flower Garden." Through 9/22: "Harry Lieberman: A Journey of Remembrance."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 8/4: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 8/13: "Seven Master Printmakers: Innovations in the 1980s." Through 7/16: "Mean Streets: American Photographs from the Collection, 1940s–1980s." Through 7/16: "The Surrealist Drawing: A Selection from the Collection." Through 7/23: "Four German Printmakers: Max Klinger, Lovis Corinth, Christian Rohlfs, and Otto Dix." Through 7/23: "Malelade by Georg Baselitz." Through 8/13: "The Gardens and Parks of Roberto Burle Marx." Through 9/2: "Ad Reinhardt." Through 9/2: "Projects: Thierry Kuntzel."

MUSEUM OF STATEN ISLAND—75 Stuyvesant Place, Staten Island, N.Y. (727-1135). Mon.–Sat. 9 a.m.–5, Sun. 1–5. $2.50; students and seniors $1.50. Through 9/2: "Black Photographers: 1840–1940." Through 8/11: "Brass Candlesticks from the Collection of George Way." Through 9/8: "Works from the Loeffler Family."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/18: "Embodying Faith." Through 8/18: "Pintura i Representacio: Broadway Window Installation by Perejaume." Through 8/18: "Eclipse of the Earth: Installation by Kazuo Katase." Through 8/18: "Africa Explores: 20th-Century African Art."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 8/4: "The Taste of Andrew Carnegie." Through 8/4: "Judicial Court System." Through 8/18: "McKim, Mead & White's New York."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 8/31: "Mozart's World: The Images of His Times."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested.

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 8/11: "Memory and Metaphor: The Art of Romare Bearden."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager; through 10/27.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 9/29: "Hunt Diederich." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 9/5: "Drawing Acquisitions, 1980–91: Selections from the Permanent Collection." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/17: "Steppin' Out: New York Nightlife, 1900–1945." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 8/30: "Constructing American Identity."

SEVILLA
CREDIT CARDS
LUNCHEON PARTIES
FINE SPANISH CUISINE
• LUNCH
• COCKTAILS
• DINNER
famed Paella a la Valenciana
929-3189, 243-9513
62 CHARLES ST. (W. 4th ST.)

TRATTORIA FOFFE
Classic Italian Cuisine
Moments from Manhattan in the heart of Brooklyn Heights. Now featuring our upstairs Caffe.
155 Montague Street 718.625.2558

La Veranda
Theater Goers Haven
Special Pre Theater Dinner
Elegance at Moderate Prices
FREE PARKING 5 P.M. to 1 A. M.
163 W 47 St NYC 212-391-0905

Halcyon Restaurant
Fine American Cuisine with an International Flair
Breakfast Lunch Dinner Late Supper
Pre-Theatre Dinner $33 • Private Room for Parties
151 West 54 St. (6-7 Ave.) 468-8888 Free Parking

THE MANHATTAN CHILI CO.
302 Bleecker St. New York City 10014 212-206-7163

IL NONNO
NORTHERN ITALIAN CUISINE
"Friuli Venezia Giulia Specialties"
Lunch • Dinner • Cocktails • Parties • 7 Days
202 W. 14 St. (Bet. 7-8 Ave.) 212-255-5042 / 255-5164

PRESERVATION
PLAN ON IT
Write:
National Trust
for Historic Preservation
Department PA
1785 Massachusetts Ave., N.W.
Washington, D.C. 20036

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 10

MOSTLY MOZART FESTIVAL—Gerard Schwarz conducts the Mostly Mozart Festival Orchestra; soloists include flutist James Galway, pianist Andre Watts. Mozart's Overture to *The Marriage of Figaro*, K. 492; Flute Concerto No. 1 in G, K. 313; Symphony in D, K. 320; Piano Concerto No. 9 in E-Flat, K. 271. Avery Fisher Hall at 8. Live broadcast on WNET/13 and WNCN-FM. $17–$35.

CHICAGO—Radio City Music Hall (307-7171), at 8. $25, $30.

MIDSUMMER NIGHT SWING—Music for dancing at the Lincoln Center Fountain Plaza (875-5440), at 8:15. $6. Tonight, tango music with Raul Jaurena and Marga Mitchell.

JAZZ AT ST. PAUL'S—A String of Pearls. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at 5:30. $2.

STARS UNDER THE SUN—Free performances at the World Trade Center's Austin J. Tobin Plaza (466-4170), at noon. Today, jazz with Ray Obiedo, Richard Elliot.

LOUP GAROU, zydeco group. World Trade Center's Austin J. Tobin Plaza at 5. Free.

AMY LONDON, vocalist. McGraw-Hill Park, 1221 Avenue of the Americas between 48th and 49th Sts., at 12:30. Free.

RICHIE FRANK AND THE DRY RIVER BOYS—Golda Meir Square, 1411 Broadway between 39th and 40th Sts., at 12:15. Free.

JUILLIARD CONCERTS IN THE GARDEN—Violinist Nicholas Milton, pianist Rosa Cabral. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

JULIUS GROSSMAN ORCHESTRA, Grossman conductor; with violinists Lun and Quan Jiang. Works by Mozart, Sarasate, Beethoven. Seaside Park, West 5th St. and Seabreeze Ave., Brooklyn, at 8. Free.

Thursday, July 11

MOSTLY MOZART FESTIVAL—Tokyo String Quartet, with flutist James Galway, violist Raphael Hillyer. Mozart's Quartet in E-Flat, K. 428; Flute Quartet in D, K. 285; Flute Quartet in A, K. 298; String Quintet in g, K. 516. Avery Fisher Hall at 8. $13–$25. Preconcert recital at 7: Tokyo String Quartet and James Galway.

SERIOUS FUN!—The avant-garde festival (see also "Dance," below) opens with *The Mysteries and What's So Funny?* (N.Y. premiere; commissioned); music by Philip Glass, visual design by Red Grooms, written and directed by David Gordon. An evening-length "neo-postmodern melodrama." Alice Tully Hall at 7:30. $25.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Mozart's Mass in c; Haydn's *Mass in Time of War.* Conductor Bart Folse. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

MIDSUMMER NIGHT SWING—See 7/10. Tonight, calypso music with Designer.

STARS UNDER THE SUN—See 7/10. Today, Johnny Maestro and the Brooklyn Bridge.

FOLK MUSIC OF INDIA—Musicians and singers from the Cultural Festival of India. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at noon. Free with museum admission.

HELICON, folk music trio. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. Free.

SEAN GRISSOM CAJUN ENSEMBLE—Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

FLIRTATIONS, a capella group. 1251 Avenue of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

BARGEMUSIC—Pianist Stephanie Brown, cellist Peter Rejto. Bach's Suite V for Unaccompanied Cello in c, BWV 1011; Brahms's Sonata in e for Cello and Piano, Op. 38; a Beethoven piano sonata. Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. $15.

VITO PICONE AND THE ELEGANTS, doo-wop group. Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-390-5137), at 8. Free.

JONES BEACH SUMMER CONCERTS—Bob Dylan. Jones Beach Marine Theater (516-221-1000), at 8. $25.

Friday, July 12

MOSTLY MOZART FESTIVAL—Gerard Schwarz conducts the Mostly Mozart Festival Orchestra; with violinist Isaac Stern. M. Haydn's Symphony in G; Mozart's Adagio in E for Violin and Orchestra, K. 261; Mozart's Rondo in C for Violin and Orchestra, K. 373; Mozart's Violin Concerto No. 4 in D, K. 218; Schubert's *German Dances;* Schubert's Symphony No. 5 in B-Flat, D. 485. Avery Fisher Hall at 8. $15–$30. Preconcert recital at 7: The Four Nations Ensemble; violinists Ryan Brown and Cynthia Roberts; cellist Loretta O'Sullivan; harpsichordist Andrew Appel.

SERIOUS FUN!—See 7/11. Tonight at 8.

SUMMERGARDEN—Pianist Emily George. Music by Bach, Mozart, Rameau, Byrd, Couperin. Rockefeller Sculpture Garden at the Museum of Modern Art, 14 W. 54th St., at 7:30. Free with museum admission.

MIDSUMMER NIGHT SWING—See 7/10. Tonight, Afro-Cuban music with Daniel Ponce.

LOU GRASSI AND THE DIXIE PEPPERS—WPIX Plaza, Second Ave. and 42nd St., at noon. Free.

BUDWEISER MUSICRUISE—Strunz and Farah. Cruises board at 7:30 and 10 at Pier 81, 41st St. and the Hudson River (941-1234). $25.

BARGEMUSIC—See 7/11. $18.

CELEBRATE BROOKLYN—Prospect Park Bandshell, Brooklyn (718-768-0699), at 8. $2 donation. Tonight, The Western Wind Ensemble with Tania Leon and the Bata Drummers.

JULIUS GROSSMAN ORCHESTRA—See 7/10 for program. Tonight at Kissena Park, Oak Ave. and 164th St., Flushing, Queens, at 8. Free. (Rain site: P.S. 107, 45th Ave. and 167th St.)

JONES BEACH SUMMER CONCERTS—Steve Winwood and Joe Cocker. Jones Beach Marine Theater (516-221-1000), at 8. $25.

Saturday, July 13

MOSTLY MOZART FESTIVAL—See 7/12.

SERIOUS FUN!—See 7/11. Tonight at 8.

NATIONAL CHORALE, Martin Josman conductor. Works by Gershwin, Copland, Bernstein, Sondheim, Ellington. South Street Seaport, Pier 16, Fulton and South Sts. (333-5333), at 8. Live broadcast on WQXR-AM/FM. Free.

SUMMERGARDEN—See 7/12.

MIDSUMMER NIGHT SWING—See 7/10. Tonight, swing music with Swing Fever.

CELEBRATE BROOKLYN—See 7/12. Tonight, the chamber-music ensemble Parnassus.

DAVID PLEASANT, percussionist. Prospect Park Concert Grove, Brooklyn, at 3. Free.

BINARI—Korean-American troupe performing percussion music and dance. Seuffert Bandshell, in Forest Park's Music Grove, off Woodhaven Blvd. near Myrtle Ave., Queens (718-291-ARTS), at 7:30. Free.

RONALD CROSS, harpsichordist. Attaingnant, Le Roux, F. Couperin. St. George Library Auditorium, 5 Central Ave., Staten Island (718-981-3064), at 2:30. Free.

JONES BEACH SUMMER CONCERTS—See 7/12.

Sunday, July 14

MOSTLY MOZART FESTIVAL—Handel & Haydn Society of Boston, Christopher Hogwood conductor; with fortepianist Robert Levin. "Mozart on Period Instruments." Symphony No. 29 in A, K. 201; Piano Concerto No. 19 in F, K. 249; Rondo for Piano and Orchestra in A, K. 386; Levin also plays improvisations on themes suggested by the audience. Avery Fisher Hall at 8. $11–$22.

SUMMERSTAGE—Bastille Day celebration. At 4: Algerian vocalist Cheb Khaled. At 5: Guinean kora artist Kante. At 7: Mediterranean flamenco/rock group The Gipsy Kings. Bethesda Terrace, 72nd St., mid-Central Park (360-2756). Free. Doors open at 2:30.

CHINATOWN SUMMER FESTIVAL—Chinese singing, dancing, and folk music. Columbus Park, Bayard and Mulberry Sts., at 4. Free.

JOSEPH DAVIS, carilloneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

JAZZ MINISTRY—At 5: jazz vespers with Middy Middleton Quartet. Donation. At 7: Lora Rosner and Friends; $5. St. Peter's Church, 54th St. and Lexington Ave. (935-2200).

BARGEMUSIC—See 7/11. Today at 4. $18.

JONES BEACH SUMMER CONCERTS—"The Music of Andrew Lloyd Webber," starring Michael Crawford. Jones Beach Marine Theater (516-221-1000), at 8. $25–$30.

Monday, July 15

MOSTLY MOZART FESTIVAL—Violinist Isaac Stern, pianist Yefim Bronfman, violist Roberto Diaz, clarinetist Sharon Kam, cellist Jian Wang. Mozart's Violin Sonata in B-Flat, K. 454; Trio in E-Flat for Piano, Clarinet, and Viola, "Kegelstatt," K. 498; Piano Trio in C, K. 548; Piano Quartet in E-Flat, K. 493. Avery Fisher Hall at 8. $13–$25. Pre-concert recital at 7: Jian Wang.

NEW YORK PHILHARMONIC IN THE PARKS, Samuel Wong conductor. Excerpts from Prokofiev's *Romeo and Juliet;* Tchaikovsky's Symphony No. 5. Great Lawn, mid-Central Park at 81st St. (875-5709), at 8. Free.

JOE JACKSON—With guest Jill Sobule. Radio City Music Hall at 8. $20–$25.

STARS UNDER THE SUN—See 7/10. Today, Joan Gibbons and Michael Rees Davis sing highlights from Bizet's *Les Pecheurs de Perles*. With accompanist Robert DeCeunynck.

SUMMER SINGS—Handel's *Coronation Anthems*. With conductor James Litton. Church of St. Luke's in the Fields, 487 Hudson St. (near Christopher; 718-499-6313), at 7:30. $7.

JULIUS GROSSMAN ORCHESTRA, Grossman conductor; with soprano Janet Hopkins. Works by Mozart, Puccini, Mascagni, Bizet. The Greenway, Co-Op City at DeKruif Place, Bronx, at 7:30. Free.

JONES BEACH SUMMER CONCERTS—Bruce Hornsby and the Range, Rosanne Cash. Jones Beach Marine Theater (516-221-1000), at 8. $22.50.

Tuesday, July 16

MOSTLY MOZART FESTIVAL—Gerard Schwarz conducts the Mostly Mozart Festival Orchestra; with pianists Katia and Marielle Labeque, hornist Barry Tuckwell. Beethoven's Symphony No. 2 in D, Op. 36; Mozart's Symphony No. 20 in D, K. 133; Concerto for Two Pianos in E-Flat, K. 365; Horn Concerto in E-Flat, K. 447. Avery Fisher Hall at 8. $11–$22. Pre-concert recital at 7.

JAZZ IN JULY AT THE Y—Walter Levinsky and the Great American Swing Band, vocalist Carol Woods, pianist Dick Hyman. Music by Goodman, Basie, Ellington. 92nd Street Y at 8. $25.

NATIONAL CHORALE, Martin Josman conductor. "Operetta Tonight!": Works by Sigmund Romberg, Victor Herbert, Rudolph Friml. Damrosch Park at Lincoln Center (333-5333), at 7:30. Free. Rain date, 7/22.

JOE JACKSON—See 7/15.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Orff's *Carmina Burana,* Vivaldi's *Gloria*. Conductor Penna Rose. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

GERALD MORTON, organist. Works by Lubeck, Messiaen, Vierne. Riverside Church, RSD and 122nd St. (222-5900), at 7. $7. Pre-concert carillon recital by Lisa Lonie, at 6:30.

WASHINGTON SQUARE MUSIC FESTIVAL—Henry Schuman artistic director. "Mozart, Plus Schubert." Southeast quadrant of Washington Square Park (431-1088), at 8. Free.

BMI JAZZ COMPOSERS WORKSHOP ORCHESTRA—Greenwich House Auditorium, 27 Barrow St., at 8. Free.

MANHATTAN RHYTHM KINGS—1251 Avenue of the Americas Garden, between 49th and 50th Sts., at 12:30. Free.

SOUNDS AT SUNSET—Singing and comedy by Marilyn Michaels. Esplanade at Battery Park City (416-5300), at 6:30. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/15 for program. Tonight at Bronx Park East at Lydig Ave., at 7:30.

JONES BEACH SUMMER CONCERTS—Daryl Hall and John Oates. Jones Beach Marine Theater (516-221-1000), at 8. $22.50.

OPERA

New York City Opera

NEW YORK STATE THEATER—7/9–11/17. Tickets, $8–$52. 7/9 at 8: Stephen Sondheim's *A Little Night Music,* Paul Gemignani conducting; Howes, Bonazzi, Lambert, Moore, Glushak, Ferland, Andrews, Anderson, Maguire. 7/11 at 8: Puccini's *Tosca* (in Italian, with supertitles), Steven Sloane conducting; Thigpen, Barasorda, Dworchak. 7/12 at 8: Puccini's *Turandot* (in Italian, with supertitles), Guido Ajmone-Marsan conducting; Voss, Davis, Booth, Pauley, Barcza, Brubaker, Medina. 7/13 at 2: Bizet's *Les Pecheurs de Perles* (in French, with supertitles), Mark Gibson conducting; Gibbons, Davis, Kneebone, Short. 7/13 at 8: *A Little Night Music* (see 7/9). 7/14 at 2: Puccini's *Tosca* (see 7/11).

Other

LA BOHEME, by Puccini. New York Grand Opera, Vincent La Selva conducting; with Anne Marie Church, Daniel Doster, Raemond Martin, Judith Von Houser. Summerstage, Bethesda Terrace, 72nd St., mid-Central Park (360-2777). 7/10 at 7:30. Free.

ZARZUELAS AND CLASSIC LATIN MUSIC—The Amato Opera Theatre, directed by George Maldonado. 319 Bowery (228-8200). 7/13 at 7:30, 7/14 at 2:30. $15.

HANSEL AND GRETEL, by Humperdink. Abridged version by the new Seraphina Concert Opera, Margaret Rolfe music director. Buchman Hall, 432 E. 91st St. (718-932-2974). 7/12, 7/19 at 8; 7/14, 7/21 at 4. $10.

DANCE

Royal Ballet

METROPOLITAN OPERA HOUSE—7/8–20. Tickets, $12–$65. 7/8 at 7:30, 7/9 at 8: *Swan Lake* (Petipa and Invanov/Tchaikovsky; N.Y. premiere). 7/10–12 at 8: "Mixed Bill": *Scenes de Ballet* (Ashton/Stravinsky), *Winter Dreams* (MacMillan/Tchaikovsky; U.S. premiere), *'Still Life' at the Penguin Cafe* (Bintley/Jeffes; N.Y. premiere). 7/13 at 2 and 8, 7/15–17 at 8: *Swan Lake*.

Serious Fun!

ALICE TULLY HALL—*It's a Girl* (world premiere; commissioned), created by DanceNoise, performed by Anne Iobst and Lucy Sexton. Also, *B-4-Sin* (commissioned), written, directed, and costumed by JoHanna Went; music by Mark Wheaton. 7/16 at 8. $20.

Other

BROOKLYN DANCE CONSORTIUM—New works by Jerry Gaines, Frances Becker, and Chris Ferris; with Panoply; music by James Stubenrauch, Joseph Nurse. Cadman Memorial Church, 350 Clinton Ave. at Lafayette (718-797-3116). 7/12–13 at 8. $8.

DANCING IN THE STREETS—Wendy Perron's *Interior With Six Figures;* works by Sara Rudner and Jennifer Monson. Wave Hill, Independence Ave. and 249th St., Riverdale, Bronx (549-3200). 7/13–14 at 4. Free with house admission.

"FULL CIRCLE"—Benefit program for Women in Need. Featuring Carol Clements, Molissa Fenley, Gina Gibney, Pat Graney, JoAnn Fregalette Jansen, Stephan Koplowitz, Liz Lerman and Dance Exchange, Bebe Miller, Claire Porter, Urban Bush Women. Joyce Theater (695-4758). 7/10–11 at 8. $50–$250.

GANDRUNG BANYUWANGI—Javanese social dances. Uris Auditorium, Metropolitan Museum. 7/12 at 6. Free with museum admission.

HOT PROSPECTS—Shared program of dance. Prospect Park Picnic House, Brooklyn. 7/14 at 3. Free.

MIDORI KASHIWAGI AND COMPANY—Florence Gould Hall, 55 E. 59th St. (355-6060). 7/11–12 at 8. $15.

NEW CHOREOGRAPHERS ON POINT—Works by Holmes Giraldo, Marc Kotz, Tim Martin, Ursula Scherrer, Septime Webre, Michael Kraus. La Guardia Concert Hall, Amsterdam Ave. and 64th St. (475-2555). 7/11–12 at 8. $15.

SALLY SILVERS AND JIM STALEY—Dancer/choreographer and one-man band. Roulette, 228 W. Broadway at White St. (219-8242). 7/11 at 9. $6.

SOOK-JAE LEE MILMUL MODERN DANCE CO. (U.S. debut)—The 20-member company performs Lee's full-evening *Moomyong Chogory*, about the resilience of Koreans. 7/12–13 at 8. NYU's Education Theatre, 35 W. 4th St. (998-5278). $12.

MARK'S
RESTAURANT • BAR
Breakfast • Lunch • Dinner
Afternoon Tea • Brunch
"A too-good-to-be-true oasis of civilised dining..."
-Mimi Sheraton's TASTE
** Bryan Miller, N.Y. Times
AT THE MARK HOTEL
MADISON AVENUE AT EAST 77TH STREET,NEW YORK,NY 10021
Reservations (212) 879-1864

Blue Note
WORLD'S FINEST JAZZ CLUB & RESTAURANT
131 WEST 3rd ST. • N.Y.C. • TEL 475-8592
SUMMER HEAT: LATIN & JAZZ
HERBIE MANN & JASIL BRAZZ
with special guest DORI CAYMMI
WEEK IV: Tue thru Sun July 9 - 14 at 9 & 11:30
Third show Fri & Sat 1:30
GATO BARBIERI
Tue thru Sun July 16 - 21 at 9 & 11:30
3rd show Fri & Sat at 1:30 AM
WEEKEND JAZZ BRUNCH SAT & SUN

CHELSEA TRATTORIA ITALIANA
Chelsea Trattoria Italiana
Featuring Tuscan Specialties
Lunch and Dinner
All Major Credit Cards Honored
108 Eighth Avenue
Between 15th and 16th Streets
212-924-7786

DAILY LOBSTER SPECIAL
SPANISH & MEXICAN
"Best in Town"-POST
OPEN 7 DAYS
The Original
HOST: ANDRES
Cafe Español
172 BLEECKER STREET Res. (212) 505-0657
Greenwich Village (Nr. Mac Dougal) Red. Park. Sun.-Thurs. (pm.)

Jean Jacques Rachou
La Côte Basque
Luncheon • Dinner
Closed Sunday
5 East 55th Street, N.Y.C. Tel. 688-6525

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. and 7/1–10. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3–5. D Mon.–Sat. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. and 6/30–7/11. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6–2 a.m. **(M–E)** **AE, MC.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon–4. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 45–50. **(M)** **AE.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: homemade ravioli with spinach and lobster filling, fish brodetto with polenta, braised veal. Res. sug. L and D Mon.–Fri. noon–11, Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. Closed 9/1, 2. **(E)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

OSSO BUCO—88 University Pl, bet. 11th–12th Sts. (645-4525). Casual. Northern Italian. Spcls: penne casalinga, rigatoni country style, veal piccata, antipasto stuffed mushrooms. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11. **(I)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SUNG HAI—396 West St., at W. 10th St. (924-3196). Casual. Chinese. Spcls: crispy whole sea bass with spicy Hunan sauce, ginger chicken, pork loin Peking style. L and D Mon.–Thu. 11:30 a.m.–11, Fri. 11:30 a.m.–midnight, Sat. noon–midnight, Sun. noon–11. Private party room for 45. **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: wild mushroom ravioli with white truffle oil and fried shallots, house smoked skate with mustard greens and braised cabbage, bouillabaisse, rack of lamb with provencal herb crust and gnocchi. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Private parties for 28. Closed Sun. and 9/1–9. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. Closed 7/1–15. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sat.–Sun. through Labor Day. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. and 8/30–9/9. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. and 8/2–9/5. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 7/27–9/4. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BIG DADDY'S CAFE—25 W. 56th St. (246-2222). Casual. American-continental. Spcls: grilled salmon with honey mustard sauce, steamed vegetables with tamary-orange-ginger sauce, grilled chicken paillard with fresh herbs. Res. sug. Open L & D Mon.–Sat. 11 a.m.–11. Private parties for 6–260. Closed Sun. **(I–M)** **AE, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued chicken on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D

Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Free D parking. **(I–M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Casual. Continental. B Mon.–Sat. 7 a.m.–10:30. Br Sun. 10 a.m.–3. L Mon.–Sat. 11:30 a.m.–2:30. Piano bar ent. nightly 5–1. **(I–M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. and 6/29–7/8. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. Free parking through 6/30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak

SOLUTIONS TO LAST WEEK'S PUZZLES

S		T		D		P	A	L	P	A	T	I	O	N
T	H	E	R	E	S	A			O		R		V	
R		A		S		S		D	R	A	I	N	E	D
A	P	R	O	P	O	S			T		M		R	
P		G		E		E	U	P	H	E	M	I	S	E
P	E	A	G	R	E	E	N		O		E		E	
I		S		A			C		L	A	R	D	E	R
N				T	A	L	L	I	E	S				E
G	O	A	D	E	D		E			P		S		H
	L		R		D		A	B	S	I	N	T	H	E
N	I	C	O	T	I	A	N	A		R		A		A
	V		U		T			T	O	A	S	T	E	R
P	I	L	G	R	I	M		T		T		U		S
	E		H		O			E	L	E	C	T	R	A
P	R	E	T	E	N	D	E	R		S		E		L

E	D	A	M		P	H	I	A	L		A	T	A	L	E		A	C	E	S
M	O	L	E		H	I	L	D	A		S	E	R	U	M		T	O	M	E
I	D	I	D	N	O	T	E	A	T	T	H	A	T	M	U	C	H	P	I	E
L	O	T	I	O	N		T	R	E	E		R	E	B		R	E	A	R	M
			A	R	E	N	A		E	N	V	Y		A	L	A	I			
C	R	Y		S	R	O		O	N	E	I		T	R	A	N	S	A	C	T
L	I	E	G	E		W	A	S		T	O	G	A		T	E	M	P	E	R
A	L	L	I		M	A	R	T	S		L	I	P	S				P	R	O
W	E	L	L	M	A	Y	B	E	A	B	A	N	A	N	A	S	P	L	I	T
			B	U	N		R	A	G	E				A	R	T	L	E	S	S
	O	N	E	S	I	Z	E	L	A	R	G	E	R	P	L	E	A	S	E	
S	T	E	R	I	L	E				T	R	U	E		I	N	N			
W	H	A	T	C	A	N	B	E	T	H	E	R	E	A	S	O	N	W	H	Y
I	E	R				O	L	D	E		Y	O	K	E	S		E	R	I	E
P	R	A	T	E	S		U	T	A	H		P	S	I		A	D	E	L	A
E	S	T	I	M	A	T	E		S	I	N	E		O	A	R		N	O	R
			N	E	T	H		M	E	N	U		T	U	L	L	E			
A	L	I	G	N		A	M	I		D	D	A	Y		S	E	S	A	M	E
M	Y	O	L	D	S	W	I	M	S	U	I	T	S	W	O	N	T	F	I	T
A	R	N	E		H	E	N	I	E		S	T	O	O	P		O	R	C	A
D	E	A	D		E	D	I	C	T		T	U	N	E	S		P	O	E	T

NEW YORK

READER SERVICES

Moving?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

New Subscription or Renewal?

Fifty issues of *New York*, only **$39.00**

Please check the appropriate box.

Unlisting Service?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.

☐ Renewal.

☐ Payment enclosed.

☐ Bill me later.

☐ Change of address; please note new address.

☐ Please do not make my name and address available to other publications or companies.

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:

NEW YORK MAGAZINE
P.O. Box 54661
Boulder, Colorado 80322-4661

tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–11:30. Private parties for 25–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger, Maryland crab cakes with lobster and chive sauces, grilled North Atlantic salmon with crispy skin, peppers and fava beans. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: Atlantic salmon with wild mushrooms, confit and grilled duck with bay-leaf and cider sauce, rack of lamb with herbed crust and gnocchi. Res. nec. L Wed. and Thu. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 8/18–9/2. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, saddle of rabbit stuffed with lobster, roast guinea hen with confit and potato cake, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, manudo, moles. Res. nec. L Mon.–Sat. noon–3:30. Guitarists with buffet and a la carte Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M–E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: enchiladas, fajitas, burritos, tacos, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. and July. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E)**. **Bemelmans Bar:**

Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

L MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

L VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

THIRD AVENUE CAFE—1438 Third Ave., bet. 81st–82nd St.s. (988-1421). Casual. Continental. Spcls: fettucine with roasted pepper and gorgonzola, herb marinated chicken with Parisienne style vegetables in a fine herb broth, seared salmon with lemon and mint vinaigrette. L Mon.–Sat. 11 a.m.–3. Br Sun. 11–3. D daily 5–11. **(M)** **AE, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—44 W. 63rd St., in the Empire Hotel (262-2234). Casual. American-continental. Spcls: salmon medallion with lemon butter sauce, roast breast of chicken with cornbread stuffing and sausage stuffing, N.Y. strip steak. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. L Mon.–Fri. 11:30 a.m.–4. D daily 4–10. Supper menu 10–midnight. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). Casual. Continental-American grill. Spcls: country ribs with barbecue sauce, grilled cornish hen, grilled swordfish. Res. sug. D only Sun.–Thu. 7–11:30, Fri.–Sat. to 12:30 a.m. Bar Mon.– Fri. 5–4 a.m., Sat.–Sun. 7–4 a.m. Ent. nightly. **(M)** **AE, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. and 7/14–8/14. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

QUARTIERE—107-02 Queens Blvd., Forest Hills (718-520-8037). Casual. Northern Italian. Spcls: fresh pasta, brick-oven pizza, grilled salmon. Res. sug. L Mon.–Fri. noon–5, Sat.–Sun. 12:30 p.m.–1 a.m. D Mon.–Fri. 5–11:30. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, grilled shrimp with caramelized corn and charred tomatoes, grilled filet mignon with spring vegetables, foie gras and morel sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues. 7/11–12: The Full Charmaine Neville Band. 7/13: The Johnny Copeland Band.Sun.–Thu. from 9:30, Fri.–Sat. from 10. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 7/10: Kaspar Galli Quartet. 7/11: David K.B. Cole. 7/12: Bevis Unger. 7/13: Grant Green Junior. 7/14: Genie Sherman. 7/15: Jam session with Ron Petrides. 7/16: John Neish Quartet. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 7/10–11: Walter Bishop, Jr. Trio. 7/12–13:Lee Konitz Quartet. 7/14:Lynn Arriale Trio. 7/15: Matt Haviland Quintet. 7/16–18: Mike Longo. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 7/14: Summer Heat: Latin and Jazz Festival featuring Herbie Mann and Jasil Brazz with special guest Dori Caymmi.7/16–21: Gato Barbieri. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.-Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 7/10: Taj Mahal. 7/12: Frazier Chorus. 7/13: *Writers In The Round*–Pat Alger, Don Henry, Mark Germino, Darden Smith, and Russell Smith. 7/15: Kris Kristofferson. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 7/13: Kirk Lightsey and Don Pate. 7/14: Michael Weiss; Peter Bernstein; and Tarus Mateen. 7/15–21: Kenny Barron; Paul West; and Ben Riley. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 7/14: Joe Morello Quartet. 7/16–21: Roland Hanna Quartet. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 7/10: Little Big Band. 7/11: Loup Garou. 7/12: Lucky 7. 7/13: Band du Jour. 7/14: Johnny Peoples and the Gospel Crowns. 7/15: Sweetones. 7/16: Rock Wilk. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 7/12: James Keane. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 7/14: The Hank Crawford Quartet. 7/16–21: Benny Golson Quartet. Shows Sun.–Thu. at 8 and 10, Fri.-Sat. at 8, 10, and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 7/14: Pianist Dave McKenna. 7/15: Bill Wurtzel and Howard Morgen. 7/16–21: Rod Odrich Quartet. Sets 6:30, 8, and 9:45. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 7/12–13: Lynne Arriale Duo. 7/15: Pete Malinverni. 7/16–17: Dave Leonhardt. **Upstairs:** 7/12 at 8: *One Man Band* with James Lecesne; followed by The Clicque at 10. 7/13 at 8: Boppin'; followed by Cabaret with singers Lorena Mann and Charene Dawn and comediennes Susie Essman and Amy Foster at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 7/10: Afrique Soundsation; Crazy Eddie; In The Mix; U. Claude; Selector; XXX Rated; and Jagger–B. M.C. 7/15: *Tap City* featuring Jimmy Slyde. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 7/10: Doug MacDonald Trio. 7/11: Fred Hersch Quartet. 7/12: Sherrie Maricle Quintet. 7/13: Roy Meriwether Trio. 7/14: Joe Kerr Trio. 7/15: Dick Hyman. 7/16: Frank Underwood. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 7/10–13: Pianist Judy Carmichael with Mike Hashim on saxophone. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 7/10: Big Combo Series. 7/11: Magambo with Diedre Murray and the Ralph Peterson Quartet. 7/12: When People Were Shorter...; WEEN; The Tinklers; and John S. Hall. 7/13: Bianca 'Flystrip' Miller; American Music Club; Poster Children; Hypnolovewheel; God's Little Monkeys. 7/14: Yo La Tengo; Freedy Johnston; Shrimp Boat; Otis Ball; Sleepyhead; Band of Weeds; Drink Me; The Swales; and Lonesome Val. 7/15: Jolly Boys; Drunken Boat; Divine Weeks; and Terry Garland. 7/16: The Cake Kitchen; Bastro; Sebadoh; Love Child; Wierd Paul; King Kong; and Steam. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 7/10: Eddy "The Chief" Clearwater. 7/11: John Watkins. 7/12–13: The Bill Perry Blues Band. 7/14: Manny's Famous Blues Jam with the Chris Carter Band. 7/15: Big Duck. 7/16: Johnny Gale's Rockin' Blues Revue. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 7/27: *Sporting House Revelries:* authentic look at New Orleans Bordello music. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed: the George Gee Orchestra. Fri.: Lou Anderson Big Band followed by Sam Ulano and His Dixielanders. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 7/13: The dickies; The Lunachicks; and the Radicts. 7/15: EMF; De La Soul. 7/16: Burning Spear. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 7/10: Mission Dance. 7/11: V.O.V.; Peter May & Mayhem. 7/12: Tramps Like Us; The Vasicillators. 7/13: The Cruisers with Screaming Steve. 7/14: Speed Kings. 7/15: Tribute with Tom Major. 7/16: The Ultimate Springsteen. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio on Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio plays Thu.–Fri. 9:30–1:30 a.m. Sat.: Guest band and vocalist from 9:30–1:30. Guest bands on Sun. and Mon. from 7–11. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 7/14, 7/16–21: Art Farmer Quintet featuring Jimmy Heath. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 7/11–13: Hugh Masekela. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 7/10: Rods and Cones; Maynard Allen & The Nu Digs. 7/11 Wayne Toups & Zydecajun. 7/12: Solomon Burke; Felicia & The Hotheads. 7/13: Sonny Sharrock; Jean Paul Bourelly; Sovetskoe Foto; and Marc Berger. 7/14: The Judy Bats; Bang Theory; The Underthings; and Crush. 7/15: *Deep in the South:* MC Michael Stipe; Beggar Weeds; Daisy; Swell Dopa; amd Opal Foxx Quartet. 7/16: John Campbell, The Iguanas; Evan John & the H-Bombs; and The Watchman. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 7/10: New Originals; Funky Knights. 7/11: Gods & Goddesses; Kario Salem; and The After Midnight Rock Jam. 7/12: Memphis Soul Revue. 7/13: Sophia & the Sexual Overtones. 7/14: The Michael Powers Band. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. **Downstairs:** 7/15: Eddie Palmieri and Friends; Manny Oquendo's Libre with Billy Taylor on piano. **Terrace:** 7/10–14: Bill Charlap Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Hellman's Angels. Wed.: Singer Renée Dawson. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 7/14: Dewey Redman Quintet. 7/15: The Vanguard Jazz Orchestra. 7/16–21: Ralph Moore Quintet. **No credit cards.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 7/11: *Off Wall Street Jam:* White collars by day, musicians by night jam from 6–10. 7/13: Yothu Yindi at 10:15. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 7/13: Pianist Junior Mance with bassist Marty Rivera. 7/15–20: Pianist Jane Jarvis with bassist Frank Tate. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 7/11: Larry McCray; Young Neal & The Vipers. 7/12: Bop Harvey; Ben Vaughn. 7/16: Franky Starr; Ad Libbers; and From Good Homes. **AE, CB, DC, MC, V.**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 7/13: The Luce Amen Band. Sets from 9. **AE, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon, and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

MIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

NGERFIELD'S—1118 First Ave. (593-1650). Through 7/14: Comedians Ron Gallop, Rich Francese, Lenny Varnedoe, Jime Mendrinos, Bill Rutkowski, Danny Curtis, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

PROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

OSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 7/10: Magicians Mark Mitton and Imam. 7/11: Magicians Glen Gazin, Michael Chaut, and Margaret Steele. 7/12–13: Magicians Rocco and Mario Gonzalez and pianist Rich Sanders. 7/16: Magician Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

TAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 7/14: Jon Stewart, Jim David, John Manfrellotti, and Warren Spotswood. 7/16–21: Rhonda Hansome, Fran Solomita, Dennis Regan, and Eric Kornfeld. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

AFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

CAT CLUB—76 E. 13th St. (505-0090) . **No credit cards.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to Bobby Cole and his Trio, Wed.–Thu. 9–1 a.m., Fri.–Sat. to 2 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 7/10: The King of Rai; Cheb Khaled. 7/11: Mory Kante. 7/12: Mighty Sparrow. 7/13: Aster Aweke. 7/14: Ismael Lo; PJ. 7/15: Leila's; Johnny Pacheco. 7/16: P.I. Man Mzwakhe; Soul Kitchen. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 7/14:Tue.–Wed. at 9, Thu.–Sat. at 9 and 11, Sun. at 5: Terry Sweeney as Nancy Reagan in *The Former First Lady Strikes Back!* 7/14: Rock Magician Jarrett Parker at 3; Natalie Carter at 7. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 7/10: Pat Farenga. 7/11: Ellen Mittenthal with pianist Wayne Barker. 7/12: Bob Newkirk. 7/13: Lorraine Keenly. 7/14: Allison Starr. 7/15: Kathrin King Segal with pianist Wes McAfee. 7/16: Sue Skourka. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m.: Pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 7/10: Forgotten Broadway; Rosemary Loar. 7/11: Marching to Euphoria; Rita Marie Kelly. 7/12: Baus & Troche; *Cafe Berlin,* musical comedy revue. 7/13: Doo-Wa-Zoo; Lori Fischer. 7/14: Tommy Femia; Billy Porter. 7/15: Jonathan Hogan. 7/16: Robin Boudreau & Vince Gerardi. Shows at 8 and 10. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 7/10: *Push My Buttons* at 8; Julie Halston at 10:30. 7/11: Vanessa Campbell at 8; Teri Lynn Paul at 10:30. **No credit cards**

55 GROVE STREET—55 Grove St. (366-5438). 7/10: *St. Louie Woman* with Kate Lyn Reiter & Amy Coleman. 7/11: Barbara Riffe; Anne Mulhall. 7/12: Irene Jaeger; Steve Orr. 7/13: Leslie Nuchow; Rubber Feet. 7/14: Quinn Lemley & Co.; Tim Lytel. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 7/10: Rick McKay with pianist Wes McAfee. 7/11: Sigrid Sunstedt. 7/12: Anthony Santelmo, Jr. with pianist Nat Butcher. 7/13: Joe Michel Quartet with singer Phillis Ford. 7/15: Brian Damson with pianist Todd Ellison. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday." Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. from 7:30 until closing, Sun. from 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Shows Tue.–Sat. at 9 and 11:15. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). 7/16: Ann Hampton Callaway at 7. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid,* Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 7/14: J. Mark McVey at 9:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 7/10: Kit McClure Band. 7/16: Felicia and The Hotheads. Showtime is 11:30. Jazz pianist Nat Jones plays every Thu.–Sat. from 6–7 and from 7–11 with the Nat Jones Trio. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon., Wed.–Thu. from 5:30–9:30, Christopher Gillespie takes over on Tue. and Fri. **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Thu.: pianist Norma Jeanne Curley. Fri.: bassist John Loehrke with pianist Joe Ruddick. **AE, CB, DC, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

Call
NEW YORK MAGAZINE®
for
INFORMATION

For the latest on restaurant trends, nightspots, Broadway and Off Broadway shows, concerts, sporting events, and more, turn to *New York's* Information Services Department.

To get information about any articles or reviews that have appeared in *New York,* just call 212-880-0755.

Rediscover the world's greatest city by calling the Information Services Department, Monday–Friday, 10:30 A.M. to 4:30 P.M.

OTHER EVENTS

COMPILED BY GIA KOURLAS

MUSEUM HAPPENINGS—Escape the summer heat and find refuge at the Museum of Television and Radio, 1 E. 53rd St., with **A Salute to Monty Python,** 7/8–13. John Cleese is featured with screenings of an episode from the hilarious British comedy "Fawlty Towers," in which Cleese portrays Basil Fawlty, and as a marriage counselor in a 1987 episode of "Cheers." Screenings run Tue.–Fri., 12:15 to 2:30, Sat. at 12:15, and Tue. at 5:30. The retrospective runs through 8/31. Museum admission; call for more information (752-7684). . . .The American Museum of the Moving Image, 35 Ave. at 36th St. in Astoria, continues **Leo McCarey: The King of Comedy,** a retrospective honoring the director who worked with the Marx Brothers and Laurel and Hardy, 7/6–8/11. This series includes all 23 surviving features, two television films, and some silent shorts. Programs run Sat. and Sun. Museum admission; call for times and programs (718-784-0077). . . .The eighteenth-century **Dyckman House Museum,** 4881 Broadway at 204th St., presents its anniversary festival on 7/14 from noon to 6 with a celebration of concerts, colonial crafts, and games. Linda Russell opens the day with a concert of folk songs at 12:30 and live music continues until 6. Free (304-9422).

THE SWEET SMELL OF SUMMER—Visit the Brooklyn Botanic Garden, 1000 Washington Ave., on 6/13–14, for **Shakespeare Weekend,** with *free* tours through the Shakespeare Garden. Also included are performances both days of adaptations from *Alice and Wonderland* by the Kings County Shakespeare Company at Alfred T. White Memorial. Tours start at 1; performances begin at 2:30. Call for more information (718-622-4433). . . .Lovers of daylilies can get their fill at the New York Botanical Garden in the Bronx with **Daylily Weekend.** During the weekend of 7/13–14, informal talks, demonstrations, and tours are offered to the public. Events are 11 a.m. to 4, but the garden grounds are open Tue.–Sun. and Mon. holidays from 10 a.m. to 7. Sug. don., adults $3, seniors/students $1.75 (220-8616).

LECTURES, READINGS, POETRY—SummerStage presents **Lou Reed,** who reads from his forthcoming book *Between Thought and Expression: Selected Lyrics of Lou Reed* (to be published in October 1991) and lyrics from his new album "Magic and Loss," and **Oscar Hijuelos,** Pulitzer-prize winning author, reading from his novel *The Mambo Kings Play Songs of Love.* On 7/11 at 8:30 in Central Park's Rumsey Playfield, at 72nd St. just east of the Bandshell. Best of all, *free.* Call for more information (360-2777). . . .The final lecture from the series, "Ritual and Celebration: African Cultures in the New World," presents philosopher Dr. K. Kia Bunseki Fu-Kiau with **Following the Sun: The Learning that Empowers the Mind and Speeds Change.** On 7/16 at 6; an outdoor concert featuring **La Troupe Makandal** follows at 7. At the Cooper-Hewitt Museum, Fifth Ave. at 91st St. Free (860-6898). . . .**R.S. Jones,** author of *Force of Gravity,* a novel that paints a vivid portrait of a descent into madness, and **Stephen Dobyns,** who recently completed *After Shocks/Near Escapes,* a recreation of a 30-year-old woman's reflection on the 1960 Chilean earthquake, share the stage at Bretano's Bookstore, 597 Fifth Ave. at 48th St. On 7/16 at 7. Free (826-2540).

THE SEPHARDIC JOURNEY: 1492–1992—An exhibit chronicling the history and lives of Jewish communities throughout the world whose members are descendants of Spanish and Portuguese Jews is on view at Yeshiva University Museum, Amsterdam Ave. at 185th St. (960-5390). Artifacts from Turkey, Greece, Morocco, Israel, Syria, and other countries reflect the migrations spanning three continents and are being shown for the first time. Museum hours are on Sun. from noon–6; Tues.–Thurs., 10:30 a.m.–5. $3 adults; $1.50 children. Runs through 12/31/92.

PERFORMANCE—The Acme Moving Theatre Company presents Kevin Kelly's **Danny Rocha,** a comedy/drama about the bitter rivalry between two immigrant store owners. Runs 7/11–21 at Theater 22, 54 W. 22nd St. Performances are Thu. through Sat. at 8 and Sun. at 3. $5,$8 (864-2239).

LEFTOVERS FROM LAST WEEK—The tragic **King Lear** continues at the Riverside Park Rotunda at the 79th Street Boat Basin. Runs Sat.–Sun., 7/13–14, at 4; rain-dates 7/20–21. Free (595-2612). . . .The 92nd St. Y, 1395 Lexington Ave., concludes its **Jesters in June** series on 7/11 at 8, with **The Next Generation,** a showcase featuring some of comedy's most popular up-and-coming stars in a succession of stand-up routines. $15 (996-1100).

TOURS

ELLIS ISLAND TOURS—7/14 at 10 a.m., a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. Includes the Holocaust Museum, Castle Garden, and an archeological dig, followed by a visit to Ellis Island. $20 (718-951-7072).

CITYWALKS—Tours with John Wilson. 7/13 at 1, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .7/16 at 1, **Grand Central Station and Park Avenue.** Meet at the southwest corner of Park Ave. and 42nd St. . . .Through 8/21, Wednesday at 6, take a pre-dinner walk through Greenwich Village. Meet at the southwest corner of Fifth Ave. and 8th St. $12; reserve (989-2456).

ELDRIDGE STREET PROJECT—Visit the Eldridge Street Synagogue, an architectural landmark, and other sites. Sundays on the hour from 10 a.m. to 4. Meet at 12 Eldridge St. between Canal and Division Sts. $4; 2.50 for children (219-0888).

MANHATTAN NEIGHBORHOOD TROLLEY—A narrated tour circling hourly through seven downtown neighborhoods including Chinatown, Little Italy, and the World Trade Center. On holidays and weekends only, noon–5, beginning at South and Fulton Sts. in the South Street Seaport. $4; call 677-7269 for other stops on the loop.

ADVENTURE ON A SHOESTRING—7/14 at 2:30, a tour of the **Upper West Side,** passing through the Apthorp Apartments, Zabar's, and Pomander Walk.$5; reserve (265-2663).

MANHATTAN MEMORIES—7/13 at 1, **Lower East Side, Chinatown, and the Seaport.** Meet at East Broadway and Essex St. at Straus Square. . . .7/14 at 1, **Birthplace of New York Theater.** Meet at the northwest corner of Fifth Ave. and 23rd St. $15; reserve (628-9517).

MUSEUM OF THE CITY OF NEW YORK—7/14 at 1, **Chelsea: Creative Renewals,** learn about the General Theological Seminary, the Chelsea Hotel, and the many changes this area has undergone. $15; reserve (534-1672, ext. 206).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—7/7, 21, 8/4, 18 at noon: **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . 7/14, 28, 8/11, 25 at noon: **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 7/10 from 6 to 9, **Soiree Antillaise,** $45 includes dinner. . . .7/14 from 11 a.m. to 3, **Seagate: A Private Community,** $17.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 7/13, 20, 27 at 6: **Ghost After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 7/13, 20, 27 at 1 **Chelsea Saints and Sinners;** meet at Fiasco Restaurant, 358 West 23rd St., for a champagne brunch followed by a tour through the history, architecture, and characters of historic Chelsea. . . . 7/14, 20 at 2: Famous Murder Sites; meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 7/13, 20, 27 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .7/13, 21, 27 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .7/14, 28 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, history. . . .7/7, 21 at 2: **Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district. . . .7/13 at 6: **Screen Scenes;** visit the homes of movies stars and film locations on the Upper West Side. Meet in front of 2 Columbus Circle. . . .7/14 at 6: **Stars Along the Park:** see the homes of some famous movies stras and celebrities including Robert Redford, Gloria Swanson and others. Meet at the northeast corner of Fifth Ave. and 85th St.

CENTRAL PARK—Walks and Talks. 7/14 at 2, "Round About the Reservoir," meet the Rangers at 90th St. and Central Park West to learn about the city's source for clean water. Free.

URBAN PARK RANGERS—Walks and workshops; phone for details of programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040). **Queens** (718-699-4204). **Staten Island** (718-667-6042).

GRAND TOUR OF MIDTOWN—A weekly walk hosted by the Grand Central Partnership and led by "urban detective" and historian Justin Ferate. Every Fri. at 12:30, the 90-minute walk begins at the Philip Morris Building, south side of 42nd St. at Park Ave. Free.

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 7/13, Alley Pond Marsh, Queens. 7/14, Bear Mountain, NY.

COMPILED BY KATE O'HARA

SPORTS

AUTO RACING—Marlboro Grand Prix, 182.5 mile 150-lap race. 7/11–14 at the Meadowlands (201-935-3900).

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 7/11, 12 at 7:40, 7/13 at 7:10, 7/14 at 1:40 vs. San Diego. 7/15,16 at 7:40 vs. San Francisco. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. Next home game: 7/23 at 7:30 vs. Seattle.

BIATHLON—(212-289-4113). Staten Island; 7/14 at 8 a.m. The third in a series of five-boro N.Y. races involving a three-mile run, a 20-mile bike race, and a second three-mile run. $30.

HORSE RACING—Belmont Spring Meeting, through 7/22 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

OATING CINEMA—Bugs Bunny fans can watch their favorite segments on a special movie barge. The 90-minute show features a short film on the history of animation, and will show old-time favorites, including Daffy Duck; for ages 9 and up. Take blankets, beach chairs, and flashlights. 7/11, 12 at dusk (about 8:45). North Cove at Battery Park City, World Financial Center (opposite the Winter Garden). (800-834-3832). Free.

EYORE'S—Kite Workshop. Talk about the ways of the wind and make a kite to take home; for ages 6 and up. 7/11 at 4. 25 E. 83rd St. (988-3404). Free.

ADIO FREE ASSOCIATION—*You* can create songs and stories on the radio. Children are invited to call and make up a story; cast members and host Robert Fass will move it along, and then ask how they should end it; for ages 5–14. 7/12 from 4–4:45. WNYE 91.5 FM. Call (718-855-8803) during the show.

NTERNATIONAL PERFORMANCE & PRODUCTION—A Garment for the Moon. Storytelling, music reminiscent of the Middle Ages; for ages 2 and up. Wed. at 10 a.m.; Thurs.–Sat. at 10 a.m. and 1; also, Thurs. at 7; through 7/27. Westbeth Theatre Center, 151 Bank St. (741-0391). $7.50; adults $10; reserve . . .**Funfest Workshop.** Creative dramatics, mime, and circus skills. Wed. at 11:30 a.m.; Thurs.–Sat. at 11:30 a.m. and 2:30. $5. Group rates available; reserve.

NION SQUARE PARK—Puppet show **Peter and the Wolf and the Frog Prince**; for ages 3–9. 7/10 at 10:30. (614-2479). Free.

THEATREWORKS/USA—Class Clown. Upbeat musical that deals with the problem of illiteracy; for ages 5 and up. Mon., Tue., Thurs., and Fri. at 11 a.m. and 1. Sat. and Sun. at 11 a.m.; through 7/28. Promenade Theatre, 2162 Broadway at 76th St. (420-8202). Free.

KINGDOMS OF LAND, SEA, AND SKY—Exhibit featuring illustrations of every kind of life from microbes to mammals. The display is broken down into six kingdoms–water, earth, air, joint kingdoms (animals who live in more than one environment), hidden kingdoms (life forms invisible to the naked eye), and the imaginary kingdom (creatures of fantasy and imagination); through 8/24. Special tour and **Storytelling Program** that answers: When do fish sleep and how did the tiger get its stripes?; for ages 6–9. Call 930-0501 to reserve; program is available throughout the summer for groups of ten or more. New York Public Library, Fifth Ave. and 42nd St. Hours: Mon.–Wed. 11 a.m.–6; Thur.–Sat. 10 a.m.–6. Free.

NOAH—A musical interpretation of the Bible story in which children learn how creatures get along; for ages 5–11. Book by Bill Wheeler, director. Music by Jan Callner. Sat. and Sun. at 1; through 7/21. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

NEW YORK PUBLIC LIBARY—Free programs. **Suns and Moons All Over the Place.** Myths on creation with shadow puppets by Ron Sopyla; ages 4 and up. 7/10 at 3. Inwood Branch, 4790 Broadway. (942-2445). . .**Summer Reading Club.** Weekly meetings where children can talk about books, read, listen to stories, and make crafts. 7/11 at 2. Aguilar Branch, 174 E. 110th St. (534-2930). . .**Origami Workshop.** With paperfolder Michael Shall; for ages 8–12. 7/11 at 4. St. Agnes Branch, 444 Amsterdam Ave. (877-4380). Reserve. . .**Music, Movement, and Storytelling.** With Kathy Price Van Felix; for ages 2–4. 7/16 at 2. Epiphany Branch, 228 E. 23rd St. (679-2645). Reserve.

TAKING SHAPE—Art From Studio in a School. See the work of children from kindergarten–12th grade: portraits, quilts, puppets, and sculptures; through 9/6. PaineWebber Art Gallery, Sixth Ave. at 51st St. (713-2885). Hours: Mon.–Fri. 8 a.m.–6. Free.

LAST STAND—Children can experience solar power at work by seeing a group of sculptures that "breathe" with the sun's help. Tim Watkins sculpture, presented by the Lower Manhattan Cultural Council; through 8/1. Petrosino Park, at Lafayette and Kenmare Sts. (432-0900). Free.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

ALICE '91—A mature, hip version of the Lewis Carroll classic, where Alice is a city slicker and Humpty Dumpty talks about the "thousand points of light." Presented by the Kings County Shakespeare Company. 7/13, 14 at 2. Alfred T. White Memorial, Brooklyn Botanic Garden. (718-596-9685). Free.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1 and 3. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Alice in Wonderland. See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday ball; for ages 4 and up. Sat. and Sun. at 12:30; through 8/24. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

CLYDE BEATTY-COLE BROS. CIRCUS—Traditional three-ring circus, with elephants, horses, bears, clowns, acrobats and jugglers. 7/10 at 11 a.m., 4:30 and 8; 7/11 at 4:30 and 8. Band Shell Parking Lot (off Woodhaven Boulevard), Forest Park, Queens. (718-441-0080). $4; adults $9.

JUST FOR KIDS—Brer Rabbit Tales. Listen to master storyteller Don Oliver; for ages 3 and up. 7/11 at 10:30 a.m. Seuffert Bandshell, Forest Park, Queens. Rain site: Lost Battalion Hall, 93-29 Queens Boulevard, Rego Park. (718-291-1100). Free.

CENTRAL PARK PROGRAMS—Belvedere Castle: Flying Fish. Learn how to make colorful fish to hang from a mobile; for ages 5–11. 7/13 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve. . .**The Dairy: Theatre-in-Motion.** "The Great Democratic Experiment," an historical musical fantasy about Central Park with audience participation; for ages 6–14. 7/13 at 1 and 3. 65th St., mid-park (794-6564). Free; reserve. . .**Storytelling.** Readings of *Do You Want to Buy a Cow?*, *The Lady's Room*, and *Nine-in-One GRR! Grr!*; for ages 5 and up. 7/10 at 11 a.m. . .Trudy Betcher will read Hans Christian Andersen's *It's Perfectly True.* 7/14 at 11 a.m.; program runs through 9/28. Hans Christian Andersen statue, facing the Model Boat Pond, E. 72nd St. entrance of Central Park (800-834-3832). Free.

THE MUSEUM OF TELEVISON AND RADIO—Television adaptations of classic children's books. **Saturday Screenings: Hansel and Gretel; Mystery Meal.** 7/13 at 12:30 and 3:30; museum admission. 1 E. 53rd St. (752-4690). Hours: Tue. noon–8; Wed.–Sat. noon–5. $2.50; adults $4.50.

COOPER-HEWITT MUSEUM—African Traditions: The Language of Beads. Learn about the tradition of using beads for storytelling, and tell your own story by selecting a certain color and design of bead; for ages 8–12. 7/12, 13 at 10 a.m. 2 E. 91st St. (860-6862). $8; reserve. Hours: Tue. 10 a.m.–9; Wed.–Sat. 10 a.m.–5; Sun. noon–5. Under 12, free; $1.50; adults $3.

CHILDREN'S MUSEUM OF MANHATTAN—Tales of Old and New, From Dinosaurs to Dirigibles. Listen to songs and stories with Kathy Devine. 7/13 at 1 for ages 2–5 and at 2:15 for ages 6 and up. **Self-Portrait.** Create a life-sized portrait using Polaroid photos and collage materials; for ages 4 and up. 7/13 at 1:30. **Mother Goose.** Stories with Deborah Jean Templin; for ages 3 and up. 7/14 at 1 and 2. Additional $1 for workshops. Exhibits: **Discover Dinosaurs**–Children can uncover dinosaur fossils from a dig table, see a 34-foot robotic Apatosaurus model that moves and makes sounds, and put together their own 4-foot dinosaurs with skeleton puzzles. **Children's Art From Armenia**–Portraits, landscapes, still lifes. Learn how to make self-portraits and landscape rubbings. **Adventures of Little Toot**–Illustrations from the *Little Toot* series. **Arts Pals**–Puppets and other art by Japanese children. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Summer Hours: Tues.–Sun. 10 a.m.–5. Thurs. after 3 free to public-school students with identification; closed Mon. $4.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. There are 40 interactive exhibits. See how microchips are created and how they're used. Also on display: an optical processor, which uses light instead of electricity to transmit information. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

HAYDEN PLANETARIUM—Robots in Space. *Star Wars* friends R2D2 and C-3PO explain how satellites and probes go places too dangerous for astronauts; for ages 7–12. 7/13 at 11:45 a.m. . .**Wonderful Sky.** Explore the day and night sky, from rainbows to sunsets to stars, with images of the *Sesame Street Muppets*; for ages 3–6. 7/13 at 10:30 a.m. Central Park West at 79th St. (769-5900). $2.50; adults $5; reserve.

BROOKLYN CHILDREN'S MUSEUM—An Evening in the Tropics. Enjoy African, Caribbean, and Brazilian music with the Undercover Ensemble and Cascadu; for ages 6 and up. 7/12 at 6:30. Museum admission. Exhibits: **The Mystery of Things**—Youngsters are invited to use their five senses to unlock the mystery of objects. **Early Learners Area**—Children 5 and under can use building blocks and participate in different activities. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2–5; weekends and holidays noon–5. $3.

NEW YORK AQUARIUM—Marine Explorer Program. For ages 6–9. "Beach Expedition." Wade in local waters and study marine organisms with microscopes, plankton, and seine nets. 7/15 at 9 a.m. "Fish and Sharks." Learn all kinds of fish trivia and feed (gulp!) the sharks. 7/16 at 9 a.m. "Wonderful Whales." Meet beluga whales, bottlenose dolphins, and the animal training staff. 7/17 at 9 a.m. "Introducing Invertebrates." Meet, touch, feed, and observe sea anemones, urchins, stars, horseshoe crabs, and lobsters. 7/11 at 9 a.m. W. 8th Street and Surf Ave., Brooklyn (718-265-3448). Each workshop $25; reserve.

BOOKS

EMMA'S SEA JOURNEY, by Patricia Quinlan; illustrated by Jirina Marton. Preschool–Grade 1. Annick Press, $5.95.

THE MUFFEN FIEND, by Daniel Pinkwater. Grades 1–3. Bantam, $2.75.

CACTUS HOTEL, by Brenda Z. Guiberson; illustrated by Megan Lloyd. Preschool–Grade 2. Henry Holt & Co., $15.95.

HOW LIFE BEGAN, by Melvin Berger; illustrated by Jerry Lofaro. Grades 2–4. Doubleday, $13.

COMPILED BY BERNICE KANNER

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., July 10

2:00/WNCN—Mozart: Piano Sonata No. 2 in F; **Mendelssohn:** String Sym. No. 12 in g.

WNYC—The Minnesota Orchestra. **Smetana:** *My Fatherland*, "Sarka"; **Dvorák:** Piano Cto. in g; **Martinu:** Sym. No. 6.

3:00/WNCN— Hummel: Cto. for Trumpet n E-Flat; **C. Stamitz:** Octet No. 2 in B-Flat.

4:00/WNCN—Rossini: *The Thieving Magpie*, Ov.; **Ponchielli:** *La Gioconda*, "Dance of the Hours."

5:00/WNCN—Chopin: Polonaise No. 6 in A-Flat, "Heroic," Op. 53; **J. Haydn:** "March for the Royal Society of Musicians."

6:00/WNCN—Suppé: *Morning, Noon, and Night in Vienna*, Ov.; **Saint-Saëns:** *Danse Macabre.*

7:00/WQXR—The Wurttemberg Chamber Orchestra. **Mozart:** Violin Cto. No. 1. Conductor: Faerber.

8:00/WNCN—Mozart: Cto. for Flute No. 1 in G; Cto. for Piano No. 9 in E-Flat; Serenade No. 9 in D, "Posthorn."

WQXR—Wieniawski: Violin Cto. No. 2; **Mozart:** Sym. No 39.

WNYC—Orff: *Carmina Burana.*

Thu., July 11

2:00/WNCN—Sinding: Piano Sonata in b, Op. 91; **Goldmark:** *In Springtime*, Ov., Op. 36.

WNYC—The St. Louis Symphony Orchestra. **Boulez:** *Rituel;* **Beethoven:** Sym. No. 9.

3:00/WNCN—Purcell: Suite for Brass; **Mozart:** Sonatina for Piano No. 2 in A.

4:00/WNCN— Boccherini: String Qnt. in A; **Tchaikovsky:** *Swan Lake*, Dances, Op. 20.

5:00/WNCN—Holst: *Planets*, "Jupiter"; **Vivaldi:** Wind Trio in G.

6:00/WNCN— Gershwin: Three Preludes for Piano; **Liszt:** "Hungarian" Rhapsody for Orch. No. 2 in d.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Rachmaninoff:** "Variations on a Theme by Corelli," Op. 42.

WQXR—The Montreal Symphony Orchestra. **Respighi:** *The Pines of Rome.* Conductor: Dutoit.

8:00/WNCN— Castelnuovo-Tedesco: Cto. for Guitar No. 1 in D, Op. 99; **Smetana:** String Qt. No. 2 in d.

WQXR—Molter: Trumpet Cto. No. 1; **Sibelius:** Sym. No. 4.

WNYC—Janácek: *An Overgrown Path;* **Moeran:** Fantasy Qt; **North:** *Spartacus.*

9:00/WNCN— Rimsky-Korsakov: Scheherazade, Op. 35.

Fri., July 12

2:00/WNCN—Tubin: Concertino for Piano and Orch.; **Mozart:** Sonatina for Piano No. 1 in C.

WNYC—The St. Paul Chamber Orchestra. **Mozart:** Sym. No. 1; **Prokofiev:** Violin Cto. No. 2; *Peter and the Wolf;* **Mozart:** Sym. No. 41.

3:00/WNCN— Khachaturian: *Masquerade*, Suite; **C. Stamitz:** Octet No. 2 in E-Flat.

4:00/WNCN—Weber: *Invitation to the Dance*, Op. 65; **Saint-Saëns:** Havanaise, Op. 83.

5:00/WNCN—Ravel: *Pavane for a Dead Princess;* **J. Strauss:** *Die Fledermaus*, Ov.

6:00/WNCN— R. Strauss: *Der Rosenkavalier;* **Khachaturian:** *Spartacus*, Adagio.

7:00/WNCN— Beethoven: *Léonore*, Ov. No. 3, Op. 72; **Torelli:** Sonata in Five Parts No. 1 in F.

WQXR—The Columbia Symphony Orchestra. **Beethoven:** Sym. No. 1. Conductor: Walter.

8:00/WNCN—Mozart: Violin Sonata No. 23 in D; **Respighi:** *The Birds.*

WQXR—Brahms: Piano Cto. No. 1.

WNYC—"Masterwork Hour." **Ravel:** String Qt.

9:00/WNCN— Mendelssohn: Sym. No. 4 in A, "Italian," Op. 90; **Vivaldi:** Cto. for Trumpet in A-Flat.

WQXR—Tchaikovsky: Serenade for Strings in C, Op. 48; **J. Haydn:** String Qt. in C No. 3, "Emperor," Op. 76; **Ives:** Orchestral Set No. 2.

Sat., July 13

10:00 a.m./WNCN— Mozart: Cto. for Piano No. 5 in D; **J. Haydn:** Sym. No. 3 in G.

WQXR—Handel: Cto. Grosso in g, Op. 6; **Chopin:** Scherzo No. 1 in b, Op. 20.

11:00 a.m./WNCN— Rossini: *William Tell*, Ov.; **Glazunov:** *The Seasons*, "Autumn," Op. 67.

WQXR—Schubert: Rondo in A for Violin and Strings; **Parry:** *Lady Radnor's Suite;* **Dodgson:** Sonata.

12:00/WNCN— Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight," Op. 27; **Bach:** Cto. for Three Harpsichords in d.

WQXR—J. Haydn: Sym. No. 94 in G, "Surprise"; **Dvorák:** Slavonic Dance No. 1 in C, Op. 46; **Elgar:** *The Wand of Youth*, Suite No. 2, Op.1.

1:00/WNCN— Mendelssohn: Sym. No. 5 in d, "Reformation," Op. 107.

1:30/WQXR—Saturday Afternoon at the Opera. **Offenbach:** *La Périchole.* Cast: Berganza, Carreras; conductor: Plasson.

2:00/WNCN—Quantz: Cto. for Flute No. 116 in D; **Weber:** Sym. No. 2 in C.

WNYC—Chausson: Sym. in B-Flat, Op. 20; **Szymanowski:** Symphonie Concertante, Op. 60.

3:00/WNCN— Saint-Saëns: Intro. and Rondo Capriccioso.

4:00/WNCN—Mozart: String Qt. No. 13 in d; **J.C. Bach:** Ov. No. 1 in D.

5:00/WNCN—Albinoni: Cto. in B; **Schubert:** *Rosamunde*, Ov., Op. 26.

WQXR—Beethoven: Qt. No. 2 in G, Op. 18; **Piston:** Qt. for Strings No. 1; **Dohnányi:** Qnt. for Piano No. 1 in c.

6:00/WNCN—Debussy: *Clair de Lune;* **J. Haydn:** Piano Sonata No. 29 in E-Flat.

7:00/WNCN— Gershwin: *Rhapsody in Blue;* **Fibich:** Piano Trio in f.

9:00/WNCN—Mozart: Sinfonia Concertante in E-Flat.

Sun., July 14

10:00 a.m./WNCN— Rossini: *Barber of Seville*, Ov.; **Paisiello:** Cto. for Mandolin in E-Flat.

WQXR—Dvorák: Sym. No. 7 in d, Op. 70; **Rachmaninoff:** Piano Cto. No. 2 in c, Op. 18.

WNYC—Carlstedt: Sonata for Strings No. 2, Op. 7; **Magnard:** Violin Sonata in G, Op. 13.

11:00 a.m./WNCN— Gershwin: *An American in Paris;* **Rubinstein:** *Nero*, Ballet Divertissement.

12:00/WNCN— Offenbach: *Gaįte Parisienne;* **Franck:** *The Accursed Hunter.*

WQXR—Smetana: *The Moldau*, "My Country."

1:00/WNCN—The Chicago Symphony Orchestra. **Chopin:** Cto. for Piano No. 1 in e, Op. 11.

WQXR—Respighi: *The Birds;* **Mendelssohn:** Fantasy in f-sharp, Op. 28.

2:00/WQXR— Praetorius: *Terpsichore*, Dances; **Ponchielli:** Capriccio for Oboe and Orch.

3:00/WNCN—Wagner: *Die Meistersinger*, Prelude to Act 1; **J. Haydn:** String Qt. No. 6 in A, Op. 9.

WQXR—Diabelli: Trio for Flute, Viola, and Guitar; **Berlioz:** *Béatrice and Bénédict*, Ov.

4:00/WNCN—Grieg: "Norwegian" Dance No. 2, Op. 35; **M. Haydn:** Divertimento in D.

WQXR—Mozart: *The Magic Flute*, Scenes; Cantata.

5:00/WNCN—Chopin: Waltz No. 1 in A-Flat, "Valse Brillante," Op. 34; **Offenbach:** *Orpheus in the Underworld*, Ballet.

6:00/WNCN—Mozart: *Don Giovanni*, Ov.; **J. Haydn:** Partita for Winds No. 43 in B-Flat.

7:00/WNCN— Saint-Saëns: *Carnival of the Animals;* **Suk:** Piano Trio in c, Op. 2.

8:00/WQXR—"Sunday Night Opera House." **Rimsky-Korsakov:** *The Tsar's Bride.* Cast: Vishnevskaya, Nesterenko, Atlantov, Arkhipova; conductor: Mansurov.

Mon., July 15

2:00/WNCN— Saint-Saëns: Violin Sonata No. 1 in d; **Mozart:** Sonatina for Piano No. 6 in C.

WNYC—The Vienna/Salzburg Festival. **J. Haydn:** Piano Sonata in c; **Beethoven:** Piano Sonata in A-Flat, Op. 110.

3:00/WNCN— Prokofiev: Sym. No. 1 in D, "Classical," Op. 25; **Gounod:** *Faust*, Ballet Music.

4:00/WNCN—Smetana: *The Bartered Bride*, Dances; **Vivaldi:** *The Four Seasons*, "Summer," Op. 8.

5:00/WNCN—Bach: *Anna Magdalena Notebook*, Little Suite; **Tcherepnin:** Rondo for Two Pianos, Op. 87.

6:00/WNCN—Bizet: *Carmen*, Suite No. 1; **Handel:** *Water Music*, Suite No. 3 in G.

7:00/WNCN— Dittersdorf: Cto. for Double-bass in E; **Mendelssohn:** String Sym. No. 2 in D.

WQXR—Mendelssohn: Violin Cto. in e; **Vaughan Williams:** Tuba Cto. in f.

8:00/WNCN—J. Haydn: String Qt. in B-Flat, Op. 55; **Mozart:** Piano Sonata No. 7 in C.

WQXR—Mussorgsky: *A Night on Bald Mountain; Pictures at an Exhibition.*

WNYC— Szymanowski: Nine Preludes for Piano.

9:00/WNCN—Schubert: Piano Qnt. in A, "Trout"; **Spohr:** *Jessonda*, Ov.

WQXR—The Boston Symphony Orchestra. **Mahler:** Sym. No. 7. Conductor: Rattle.

Tue., July 16

2:00/WNCN—J. Haydn: Cto. for Flute and Oboe No. 2 in G; **C. Stamitz:** Octet No. 1 in B-Flat.

WNYC—The Los Angeles Philharmonic. **Lutoslawski:** Piano Cto.; Sym. No. 3.

3:00/WNCN—Bach: Trio Sonata in G; **Weber:** *Preziosa*, Ov.

4:00/WNCN— Rachmaninoff: Vocalise No. 14, Op. 34; **Berlioz:** *The Damnation of Faust*, "Rakoczy March," Op. 24.

5:00/WNCN—J. Haydn: Divertimento for Winds No. 46 in B-Flat.

6:00/WNCN—Dukas: *The Sorcerer's Apprentice;* **Rossini:** *The Thieving Magpie*, Ov.

7:00/WNCN— Hummel: Cto. for Trumpet in E-Flat; **Rameau:** Cto. Grosso No. 6.

WQXR—Prokofiev: *Romeo and Juliet*, Suite No. 2; **Bach:** "Brandenburg" Cto. No. 1 in F; **Hovhaness:** *And God Created Great Whales.*

8:00/WNCN—Mozart: Piano Sonata No. 14 in c; **Schroter:** Cto. for Piano in C, Op. 3.

WQXR—Telemann: Violin Cto. in g; **Saint-Saëns:** Piano Cto. No. 2; **Vaughan Williams:** *The Lark Ascending.*

WFUV—"A Box at the Opera." **Bizet:** *Pearl Fishers.*

9:00/WNCN—Brahms: Cto. for Violin in D, Op. 77.

WQXR—Liszt: Cto. for Piano No. 1 in E-Flat; **Tchaikovsky:** Sym. No. 4; **Copland:** *Lincoln Portrait.*

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WCBS
WNBC
WNYW
WABC
WWOR
WPIX
WNET
WLIW
WNYC
WEDW
WNJM
WLIG
American Movie lassics
Arts & ntertainment
Black ntertainment elevision
Bravo
Cinemax
City University elevision
The Discovery hannel
The Disney hannel
ESPN
The Family hannel
Home Box Office
Lifetime
Madison Square arden Network
The Movie hannel
Music Television
Nickelodeon
Showtime
Sportschannel
Turner roadcasting System
Turner Network elevision
USA Network
VH1

WED., JULY 10

:00 p.m.
⑤ **Used Cars** (1980). A goofy Robert Zemeckis comedy with Kurt Russell and Jack Warden as a pair of warring used-car salesmen. (2 hrs.)

⑬ **Live From Lincoln Center—"Mostly Mozart Silver Anniversary."** The Mostly Mozart Festival Orchestra, conducted by Gerard Schwarz, is joined by pianist Andrew Watts and flutist James Galway for an all-Mozart program (see "Music and Dance," page 82). (2 hrs.)

㉑ **Charade** (1963). Stanley Donen's splashy, colorful thriller set in postcard Paris, with a suave Cary Grant helping a soignée Audrey Hepburn search for her late husband's fortune in defiance of bad men Walter Matthau, James Coburn, and George Kennedy. Great fun. (2 hrs.) Also shown Saturday at **8:00** on (55).

MSG **Triple-A All-Star Game.** The major-league heroes of tomorrow and—you never know—maybe some from yesterday. Live from Cardinal Stadium in Louisville, Kentucky.

TNT **Love Story** (1970). A showing of this solid, emotional drama is timely, considering that *Dying Young* is making the rounds in theaters. Ali MacGraw and Ryan O'Neal star in the story of tragic romance, adapted by Erich Segal from his novel. (2 hrs. 5 min.)

9:00
② **Fifty Years Together: Channel 2 and You.** The CBS flagship station celebrates its golden anniversary with clips from its entertainment, sports, and news archives. (1 hr.)

SHO **Showtime 30-Minute Movie.** The fourth segment of short films by first-time directors. Tonight, a trilogy: parents run away from their rebellious son; a small-town waitress escapes her lousy marriage; and two offbeat loners find salvation in each other. (1 hr. 35 min.)

USA **Deadly Game.** A new TV movie whose plot sounds, shall we say, not so fresh. An eccentric millionaire invites seven guests to his island, then sets them loose to be hunted. With Roddy McDowall, Marc Singer, Michael Beck, and Jenny Seagrove. (2 hrs.)

10:00
② **48 Hours.** New York City's traffic woes seem to be on a lot of minds this week (see page 44). Here, a look at the bizarre circumstances that crop up when 1 million drivers daily try to park, drive, and avoid tickets in Manhattan. (1 hr.)

A-E **Volcanoscapes 3: Living on the Edge.** The third and final episode of a series examining the world's volcanoes. Tonight, Hawaii's Kilauea. (1 hr.) Also shown Sunday at **6:00 p.m.**

12:20 a.m.
TBS **Some Like It Hot** (1959). Billy Wilder's great comedy about men in drag has lost nothing over the years. Jack Lemmon and Tony Curtis are the musicians who flee gangland killers by joining an all-girl band. Marilyn Monroe is very funny and rapturously beautiful as a singer, Joe E. Brown hilarious as an amorous old gent. (2 hrs. 30 min.)

1:10 a.m.
TNT **Queen Christina** (1939). Greta Garbo's finest hour? Quite possibly. A captivating romantic drama about a seventeenth-century Swedish queen who gives up the throne for love. With John Gilbert. (2 hrs.)

2:50 a.m.
TBS **A Shot in the Dark** (1964). Peter Sellers is sublimely funny as Inspector Clouseau in this romp, the best of the *Pink Panther* series. Clouseau, investigating a murder, can't believe that the divine Elke Sommer is the culprit, despite the quite overwhelming evidence. (2 hrs. 15 min.)

THU., JULY 11

8:00 p.m.
⑤ While everyone else is in summer reruns, **The Simpsons** come through with a new episode. Homer's boss needs a crucial blood transfusion, and the only matching donor is brave Bart. (30 min.)

⑨ **Starman** (1984). Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. The movie, a thriller in form, is derivative and rather cheesy—*E.T.* with sex—but it has a good heart. (2 hrs.)

⑪ **A Soldier's Story** (1984). Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching study of black men living in white society. The material—centering on the investigation of the shooting of an Army sergeant—is fascinating, and the supporting cast is outstanding. (2 hrs.)

⑬ A pair of *Mystery!* episodes with Leo McKern as the irrepressible Rumpole. In **Rumpole and the Bubble Reputation,** the sleuth is asked to defend the editor of the *Daily Beacon* in a libel suit. At **9:00**, in **Rumpole and the Barrow Boy,** stockbroker Nigel Timson is suspected of cheating, and Rumpole is embarrassed by Hilda's recommendation that he be made a queen's counsel (1 hr.).

TNT **Breakfast at Tiffany's** (1961). Audrey Hepburn is wonderful in this adaptation of Truman Capote's novella about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Directed by Blake Edwards. (2 hrs. 30 min.)

9:00
㊿ **Chrome Dreams.** A look back to 1950 and Chevrolet, the largest corporation in the world and the creator of the American dream machine. (1 hr.)

A-E **Mean Streets** (1973). Martin Scorsese's tormented love-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid Mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel and Amy Robinson. (2 hrs. 30 min.)

10:00
⑬ **12 Angry Men** (1957). Sidney Lumet's directorial debut was nearly perfect—a taut, compassionate film about how one man's curiosity and conscience can set off sparks in the jury room. With Henry Fonda, Lee J. Cobb, Ed Begley, E. G. Marshall, Jack Klugman, Martin Balsam, and a host of other good ones. (1 hr. 30 min.)

FRI., JULY 12

6:30 p.m.
CUNY **National Gallery of Art—"Adventures in Art."** The actress Julie Harris leads a half-hour tour through Washington, D.C.'s National Gallery.

7:30
⑨ The **New York Mets** entertain their friends from the National League West: the **San Diego Padres** tonight, and the **San Francisco Giants** Tuesday at **7:30 p.m.**

8:00
HBO **Quick Change** (1990). Trying to escape to the airport after committing a heist at a Park Avenue bank, Bill Murray and his partners (Geena Davis and Randy Quaid) fall into one bizarre mess after another. A distinctly minor affair, but there's a pleasant feeling of just winging it. (1 hr. 30 min.) Also shown Sunday at **10:00** on MAX.

9:00
⑬ **American Playhouse—"Andre's Mother."** A rebroadcast of the Terrence McNally play about the AIDS-related death of a young gay man whose mother and lover grapple for mourning rights and finally reach a peace. With Sada Thompson and Richard Thomas. (1 hr.)

10:00
⑬ **Living With AIDS.** A documentary that follows the lives of AIDS victims in Houston, Texas, and the physical, mental, and societal difficulties they encounter. (1 hr.)

1:25 a.m.
㉑ **The Perils of Pauline** (1947). A fast and funny musical comedy based oh-so-loosely on the life of silent-film star Pearl White. Betty Hutton and John Lund star. (1 hr. 35 min.)

SAT., JULY 13

12:30 p.m.
⑬ **Stopping Strokes: The New Emergency.** A look at the symptoms, consequences, and treatments of strokes. (30 min.)

4:30
⑦ **ABC's Wide World of Sports.** There's gymnastics and there's all-star figure skating, but above all, there's same-day coverage of the Tour de France. Today, stage 8, from Argentan to Alençon, with individual time trials. See also Sunday at **2:30 p.m.**

6:00
② **Gardens, Opera, and Rock and Roll.** An exploration of what makes Manhattan's Lower East Side tick. (30 min.)

⑬ It's Cat Night. First, a pair of *Nature* episodes: **Cats,** about the history of the domestic cat, and, at **7:00, The Cat That Came in From the Cold,** about a farm in Northern Wales where many felines winter. At **8:00**, a *National Geographic* Special, **Cats: Caressing the Tiger,** in which narrator Joseph Campanella examines just why humans like cats so much. Finally, **The Cat People** (1942) is shown at **9:00**; Jacques Tourneur's thriller stars Simone Simon as a woman whose soul, she is certain, belongs to a panther (1 hrs. 15 min.).

㊿ **Prince Caspian and the Voyage of the Dawn Treader.** The second of three episodes of the film adaptation of C. S. Lewis's fantasy classic *The Chronicles of Narnia*. (1 hr.) Part 3 is shown Tuesday at **8:00 p.m.**

7:00
DIS **Rodgers and Hammerstein's Cinderella.** The great American songwriting team is being fêted this month; this 1965 TV version of the rags-to-riches yarn stars Lesley Ann Warren. (1 hr. 30 min.) See also Monday at **9:00 p.m.**

8:00
② **Do the Right Thing** (1989). Vibrant, immensely skillful, but also reckless. Spike Lee's third movie is a charged account of a single long and very hot day on a block in Bedford-Stuyvesant. The end is an open embrace of futility, but much of the detail along the way is funny and moving. With Lee, Danny Aiello, John Turturro, Bill Nunn, and Ossie Davis. (2 hrs. 30 min.)

⑦ **Cougar: Ghost of the Rockies.** The great predator roams and prowls and hunts in this special shot in Idaho's Sawtooth Mountains. (1 hr.)

11 **Teachers** (1984). A moderately successful movie about the absurdities and crises of a contemporary urban high school. With Nick Nolte, JoBeth Williams, Judd Hirsch, Ralph Macchio. Directed by Arthur Hiller. (2 hrs.)

FAM **The Mark of Zorro** (1940). Tyrone Power almost makes you forget Douglas Fairbanks: He's terrific as the masquerading do-gooder. Basil Rathbone, too, is memorable, as is just about everything in Rouben Mamoulian's picture. (2 hrs.)

SHO **Dick Tracy** (1990). Warren Beatty's charming, immense enlargement of Chester Gould's famous comic strip is still faithful to its odd glories. Starring Beatty and Madonna; with James Caan, Dustin Hoffman, and Al Pacino. (2 hrs.)

TNT **Dark Passage** (1947). This sharp piece of *film noir* has sadly been colorized, but Humphrey Bogart can surely overcome. He plays an escaped prisoner who holes up in Lauren Bacall's place until his plastic surgery heals. Odd and intriguing. (2 hrs. 15 min.)

9:00

21 **Sharks: The Perfect Predator.** Peter Benchley—of all people—lays to waste all those silly misconceptions about sharks. (1 hr.)

10:15

13 **Harvey** (1950). James Stewart is the likable boozer with a six-foot-tall invisible rabbit as his friend. (1 hr. 45 min.)

11:00

7 **Mad Max** (1979). Mel Gibson as a retired cop yanked back into service when his wife and child are murdered. A dusty, full-throttle futuristic fantasy that makes your pulse race. (2 hrs. 30 min.)

9 **The Howard Stern Show.** Stern interviews Bob Hope at the Garden City Hotel in Long Island and even tries out some of his Hope impressions. (1 hr.)

11:50

TBS **Repo Man** (1984). Alex Cox's cult classic is heavy on social satire and punk culture, throwing in a science-fiction ending for good measure. Emilio Estevez is a punk from Los Angeles who teams up with career car repossessor Harry Dean Stanton. (2 hrs.)

1:00 a.m.

21 **Austin City Limits.** A good pair: John Hiatt and Los Lobos. (1 hr.)

SUN., JULY 14

1:00 p.m.

9 **Pony Express** (1953). Charlton Heston and Rhonda Fleming star in this stirring Western, set in the 1860s, about the adventures of delivering the mail by Pony Express. (2 hrs.)

2:30

7 **Tour de France.** More same-day coverage of the world's greatest bicycle race. Today, a recap of stages 6–8 and a look at stage 9, from Alençon to Rennes.

2:35

TNT **Raintree County.** Edward Dmytryk's long Civil War romantic drama, meant to answer *Gone With the Wind* but most memorable as the film during which Montgomery Clift had his terrible car accident. But he finished the picture, which is not at all bad, starring opposite the astoundingly beautiful Elizabeth Taylor. (3 hrs. 25 min.)

3:00

5 **The 39 Steps** (1978). This British remake of the famed Hitchcock movie (based on John Buchan's book) stars Robert Powell as the poor innocent fellow who is thought to have obtained secret plans for the outbreak of war. It's not Hitchcock, but it's not bad, either. (2 hrs.)

9 **Start the Revolution Without Me** (1970). Gene Wilder and Donald Sutherland star in this occasionally hilarious picture about the adventures of two sets of twins just before the French Revolution. (2 hrs.)

3:30

7 **U.S. Women's Open Golf Championship.** The final round of the major tournament with a purse of $600,000, live from the Colonial Country Club in Fort Worth.

5:00

11 **War Games** (1986). A sort of bubble-gum sci-fi picture with the sympathetic Matthew Broderick as a high-school computer whiz who manages to tap into a government computer, playfully launching Soviet strikes against Seattle and Las Vegas. The scare begins, of course, when the computer reacts as if an actual strike were under way. With Ally Sheedy, Dabney Coleman. (2 hrs.)

6:00

13 **Father of the Lions.** Naturalist and author George Adamson of *Born Free* fame takes on the Kenyan government, which ordered him to shut down his wildlife-preservation program. (45 min.)

6:30

21 **Evening at Pops.** James Ingram and Patti Austin sing alone and together. Good stuff. (1 hr.)

7:00

9 **Kramer Vs. Kramer** (1979). A Manhattan housewife (Meryl Streep) walks out on her adman husband (Dustin Hoffman) and her seven-year-old boy, and a custody battle ensues. Director Robert Benton made the movie—with its passion for parenthood—both tough-minded and emotionally satisfying. With Jane Alexander. (2 hrs.)

31 **A Farewell to Arms** (1932). Helen Hayes and Gary Cooper star in Frank Borzage's adaptation of the Hemingway novel about the romance between an American soldier and a British nurse. (2 hrs.)

8:00

TNT **Take the High Ground** (1953). Richard Widmark, Elaine Stewart, and Karl Malden star in a solidly exciting picture about Korean War recruits and the crack sergeants who train them. (2 hrs. 15 min.)

8:30

4 **Real Life With Jane Pauley.** Pete Rose gives his first long interview since his release from prison for tax evasion, discussing his baseball career, his gambling, and his hopes for the future. (30 min.)

9:00

13 **I, Claudius—"Queen of Heaven."** Livia, Claudius's grandmother, invites him to dinner and tells him about her crime-filled past. Herod, Claudius's Jewish friend, decides that he had best leave Rome. (1 hr.) Also shown at **11:30** on 21, Sunday at **10:00 p.m.** on 49, and Monday at **9:00 p.m.** on 50.

11:00

13 **Independent Focus.** A group of short independent films about, among other things, a young girl's struggle with anorexia, the rediscovery of a traumatic past, and daydreaming. (2 hrs.)

MON., JULY 15

8:00 p.m.

5 **Rocky II.** For the sequel, Sly Stallone got behind the camera as well, and he makes out all right with the same cast from the first movie: Talia Shire, Burt Young, Burgess Meredith, and Carl Weathers. (2 hrs.)

13 **National Audubon Society Special—"Danger at the Beach."** Actor Ted Danson is the host of this program about the inexorable problems facing America's coastal waters. (1 hr.)

TNT **Stanwyck: Fire and Desire.** Sally Field helps recount the life of Barbara Stanwyck, the versatile and prolific actress. At **9:00, My Reputation** (1946), a nice romantic drama with Stanwyck playing a widow who marries too soon to suit her children and everyone else. Both the bio and the film play again at **11:00**; then, at **2:00 a.m.**, a pair of Stanwyck films: the charming comedy **Christmas in Connecticut** and, at **4:15**, murder and all the usual intrigue in **The Man With a Cloak**, starring Louis Calhern and Joseph Cotten (1 hr. 45 min.). More Stanwyck all day on Tuesday, starting at **1:00 p.m.**

9:00

13 **American Masters—"Edward R. Murrow: This Reporter."** A good look at the journalist who handled live radio, live television, and the world's most important stories. Interviews with Fred Friendly, Walter Cronkite, Tom Brokaw, and many others. (2 hrs.)

21 **Pope John Paul II.** The first segment of a three-part profile of the Polish-born Karol Wojtyla, who is fighting to preserve the traditions of Catholicism. Tonight, a look at his childhood and young adulthood. (1 hr.)

DIS **Oklahoma!** (1955). This 1943 Rodgers and Hammerstein Broadway smash is chock-full of great songs, and Shirley Jones and Gordon MacRae do them justice. Fred Zinnemann's direction, the cast, and the sets are all just swell. (2 hrs. 30 min.)

LIFE **Silkwood** (1983). Mike Nichols directed this delicate, well-acted, and terrifying story of the final days of Karen Silkwood, the nuclear-fuel-plant worker who died mysteriously in 1974 while trying to expose hazardous conditions. With Meryl Streep, Kurt Russell, and Cher. (2 hrs. 30 min.)

10:00

50 **American Masters—"Stella Adler: Awake and Dream!"** A profile of the actress and Group Theatre member who went to Russia to study with Konstantin Stanislavsky and brought his method back to the U.S. As a teacher, she trained Brando, De Niro, Beatty, and hundreds of others. (1 hr.)

10:20

TBS **Somebody Up There Likes Me** (1956). A thoroughly winning bio about Rocky Graziano and his rise from the New York City streets to the top of the boxing heap. Paul Newman is great, and the large and varied cast keeps the story moving. Robert Wise directed. (2 hrs. 25 min.)

11:00

13 **Alive From Off Center—"Words in Your Face."** A profile of artists for whom the spoken word is the thing, and whose work is often politically charged.

TUE., JULY 16

1:00 p.m.

TNT Settle in for a Barbara Stanwyck marathon, starting with **Baby Face** (1933). At **2:30, Ladies They Talk About** (1933); at **4:00, Annie Oakley** (1935) (2 hrs.). The festival resumes at **8:00** with **Ball of Fire** (1941); at **10:25, The Furies** (1950); at **12:45, Trooper Hook** (1957); at **2:30, Night Nurse** (1931); and at **4:00, The Woman in Red** (1935) (2 hrs.).

6:30

TMC A study in extremes. First, the 1931 version of **The Champ**, King Vidor's superbly done tearjerker starring Wallace Beery and Jackie Cooper (in their first pairing) as a has-been boxer and his loving young son. But it's a different story with the maudlin 1979 version, shown at **8:00**, with Jon Voight, Faye Dunaway, and little Ricky Schroder (2 hrs. 5 min.).

8:00

5 **Foul Play** (1978). Goldie Hawn as a librarian caught in a scheme to assassinate the pope and Chevy Chase as a police detective are much too cute together in this jumpy comedy-thriller, but a lot of the slapstick is irresistibly funny. (2 hrs.)

11 **Flash Gordon** (1980). Flash, Dr. Zarkov, and Dale Arden take on Emperor Ming the Merciless in this updating of the comic strip. The villains, as is often the case, are more interesting than the heroes, but there' plenty to look at. With Sam J. Jones, Melody Anderson, and Max von Sydow. (2 hrs.)

13 49 **Nova—"The Case of the Flying Dinosaur."** Paleontologists are asked to fathom whether birds are descended from dinosaurs. (1 hr.) Also shown at **9:00** on 21.

50 **Prince Caspian and the Voyage of the Dawn Treader.** See Saturday at 6:00 p.m. (1 hr.)

A-E **Joe DiMaggio: The Way It Was.** If you've somehow avoided the hoopla surrounding the fiftieth anniversary of the Yankee Clipper's 56-game hitting streak, this is a good way to catch up: a valentine to the humble hero, from his boyhood in San Francisco, his marriage to Marilyn Monroe, and his graceful departure from the public eye. (1 hr.) Also shown at **midnight.**

9:00

2 **Stephen King's "Golden Years."** A new seven-week drama series written by King. The first episode stars Keith Szarabajka, Felicity Huffman, and Frances Sternhagen in a story about an elderly custodian who is exposed to unknown chemicals at a government lab. (2 hrs.) Beginning July 18, one-hour episodes will be shown Thursdays at 10:00 p.m.

13 **Adventure—"The Black Pearls of Polynesia."** Explorer Christina Dodwell goes in search of the exceedingly desirable black pearl, from the markets in Australia to the fishing boats off Fiji to Tahiti and Tuamaut, where ancient black-pearl rituals are practiced. (1 hr.) Also shown at **10:00** on 21.

A-E **Amadeus Quartet.** A film featuring an interview with the renowned quartet, which disbanded in 1987; they also perform Mozart's "The Dissonance" Quartet, K. 465. (1 hr. 30 min.) Also shown at **1:00 a.m.**

10:00

13 **P.O.V.—"Tongues Untied."** The independent-film series continues with Marlon Riggs's video about the experience of gay black males. (1 hr.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. *Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American* Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT
Manhattan

LOVELY 5th AVE APT—Doorman, DR w/mirrored wall, sunken LR, hi ceilings, sensuous loft BR, storage - attractively, fully furnished - even TV/VCR! $1500/mo. See concierge. 372 5th Ave. 212-594-1356

E. 85th bet. 1st & 2nd—Partially furn 1-BR plus. EIK, LR. $1,100/mo. 718-932-5555

HOUSE
Hamptons

QUOGUE Share—Pool, jacuzzi, tennis. Six wkends avail. Bargain $. 212-721-3564

APARTMENT
Europe

For Sale: Studio/Apartment—With mezzanine - in most chic area of **PARIS.** 2 skylights plus fplc, no elev. Ideal pied-a-terre. Asking $150K. **FAX: 212-288-6070**

APARTMENT/HOUSE
TO SHARE

Elegant—2-BR, 2-bth Upper E. Side apt *w/mainly absent roommate. 203-485-1240*

COOPERATIVE/CONDO
Manhattan

Foreclosures! Bargains!—East/West Side. *Details & Prices - 431-1338. CLC Bkr*

Your Pied-A-Terre In NY—Fabulous Soho/Greenwich Village loc. Drmn bldg, charming 3-room w/pvt outdoor garden. $159K. Maint - $490/mo. **201-833-2389**

70's EAST **LARGE 3-BR**

Wonderful Family Home!

New exclusive: treetop views from all rms *of this beautifully renovated 3-BR, 3-bth* apt (1,700 SF) - w/lrg LR & DA, split BR's (sep MBR w/marble bth), bleached flrs, new kit & bths, great closets, W/D, C A/C, new windows - S/W expo w/lots of light. F/S bldg. Serious sellers ask $500K's - neg.

Susan Kaplan Res. 737-2046
ASHFORTH 439-4530

HOUSE
Rockland

Grandview/Hudson View Contemp—New, lux tri-level country hideaway. 20 min GWB. 654 Rte. 9W. Was $850K - **Now $725K** as is. **718-969-3445 or 914-425-9100**

HOUSE
Sullivan

Yr-round—2,400 SF lakefront home, dock, boat, 6 BR, 3 bth, double deck, *sauna, jacuzzi, 2-car garage,* Knotty Pine LR, 14' ceil, fieldstone fplc, huge kit, low taxes. 1 acre. Owner $239K. **914-791-9476**

HOUSE
Orange County

Cornwall-On-Hudson, NY—Priv. writer's retreat - carriage house. Lush 1.5 ac, 3 BR, 3 bth, 2 fplc, 18' ceil, 55 min GW Bridge. $240M sell or $3000/mo lse. 206-282-5773

Attention Real Estate Advertisers:
This is your opportunity to reach 1.6 million readers through our weekly TOWN & COUNTRY PROPERTIES. Call Christina Post at 212-643-6500.

FOR RENT
House

MEXICO - San Miguel de Allende—Stone house. 2 BR, 2 bth, $400/mo. One month security. **212-353-8248**

COUNTRY PROPERTY
For Sale/Rent

Waterfront Estate For Sale - Incomparable Water Vus—Reduced by $555K! Gated CT 6-acre on pvt river. 80 min NYC. 14 rms (2/3 furn), tennis ct, pool. $895K - **Neg. If Quick Sale. Owner - 212-689-4085**

Honesdale, PA—10 yrs old, 3 beaut acres, 3-BR, 3-bth, mod split, many extras. Must sell. $110K. **602-583-9809, 602-951-2480**

FARMHOUSE CLASSIC

Privately set on 3 park-like acres, surrounded by mature evergreens, maples, apples & blueberries. Spacious 4-BR, 2-bth, plank & beam LR w/lrg stone fplc, formal DR, cheerful country kit, stone porch & patio and small barn. The perfect *property for gardening, horses and peace*ful country living. Prime Delaware River Valley location. Won't last at $149,900.

McKEAN REAL ESTATE 914-557-8338

LAKEFRONT—Near Delaware. 2 hrs NYC. Swimming & fishing in private lake. Tennis, golf & rafting nearby. Lrg LR, 4 BR, 3 bth, guest cottage. 4-plus acres. $249K. **Tele: 212-362-9881. By owner.**

Chadds Ford, PA Area—Wooded haven. 4-BR Contemporary. Har-Tru tennis court, separate office. Near Longwood Gardens, Brandywine Museum. $339,000. **Donni Toone, Fox & Lazo. 215-399-9400**

Country Retreat—NY Berkshires. 3 BR, 2 bth, FR, decks, pool, 7-plus wooded acres. *Convenient to ski - plus Tanglewood.* $162,500. **Owner 518-733-5265**

MTN RETREAT—30 min Albany, skiing & lake. Historic VanRenss. country home. 28 pvt acres w/roaring brook, 2 stone fplcs, chestnut moldings, cathedral ceil, guest quarters. $242,600. Call Ann Comella for brochure. **1-800-288-HOME** **Broker**

5-ACRE ISLAND
Central water/sewer-approved subdivision *for 19 units - 10 mi. from* Saratoga. $350K.
ROOHAN REALTY - 518-587-4500

VACATION HOME

Otsego Lk—Cooperstown, 3 1/2 hrs NYC. *1.73 secl. acs nr Glimmerglass Opera.* 3-BR A-frame. $250K Owner **518-372-8330**

E. Hampton - Occupy Alt. Wks—Beaut. furn. contemp. 3BR, 3 bth, lg LR, DR, EIK, fplc, deck, skylites. $130K. 212-876-8565

SUMMER RENTAL

300' Waterfall—Is view from wraparound deck of a lrg 2-BR, 2-bth hse on 7 acs of secluded land/river in **NEW PALTZ, NY** vicinity. Boating, fishing, pvt beach. Ideal for 2 couples. 1 1/2 hrs NYC. $3000/mo or $1500/bi-weekly. **Call (914) 339-6293**

VACATION HOUSE
California

Beverly Hills, CA—Beaut. furn, lux suite. Great loc. A busy executive's or visitor's dream. Incl. chef, driver, maid & FAX. $1500/wkly. **213-281-6951; FAX: 286-2230**

TRAVEL

TOUR AND TRIP

Large Discounts!—NY Hotels, Resorts, Cruises, Bermuda. 212-222-3333.

BIKING AND HIKING
AND WALKING

Country Inn Cycling Weekends—Bucks Co. Biking - New Hope, PA. 215-862-0733

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $900. London $580. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818**

CRUISE

DISCOUNT CRUISES
International Tours 212-242-2277

Discount Travel—Gotham Tours. Day: 718-768-9420 - Eves: 212-679-7032.

CRUISE FOR LESS!
CRUISE DIRECTORS • 800-348-0009

See Your Name in Print & get responses.
Call The Travel Section 212-643-6500

BED & BREAKFAST
Massachusetts

CAPE, VINEYARD & NANTUCKET—Personal, group & corporate vacations & business bookings. Inns, B&B's, Houses. Call Molly: 508-457-1544.

BED & BREAKFAST
New York

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

Gracie Inn - Hotel—Apt. E. 81st & York. Bkfst incl. $79-$175/night. 212-628-1700

B&B NYC—Hosted/unhosted, East Side/West Side, uptown/downtown, elegant/economical. **212-362-2304**

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - now romantic Inn. Elegant. Complimentary breakfast. Daily cocktail party. Beach club. Walk to everything. Voted best guest house in Key West. Call **1-800-253-3466** for new brochure and special midweek rates.

BED & BREAKFAST
Europe

Far From the Madding Crowd—Dorset - Droop Farm - charming 16th-century thatched farmhouse in Thomas Hardy country. 212-988-3920/011 44 (258) 817244

...TRAVEL...TRAVEL...TRAVEL...
Reach Over 1.6 Million Readers
Who Love To Travel! Call 212-643-6500

INNS AND LODGES
New York

A Seductive Retreat...On Golden Pond
Sumptuous bkfsts, stunning views of the lake & woods. Intimate guest quarters, deer grazing on the lawn & a private lake to swim, boat, fish. Come escape the rest of the world. Rhinebeck, 90 min/NYC.
Lakehouse Inn - 914-876-3390

Montauk "The Country Inn By The Sea" Htd pool, tennis. Putting green. Nr town/ocean. Golf, fishing. All rms TV, A/C. Free movies. 4 day/3 nite pkg frm $149.50 PP/Dble (weeknds add $25). Incl great meals. **Shepherds Neck Inn** - Montauk, 11954. In NY: 800-345-3511 / 516-668-2105.

Roslyn Village Motel, LI—*A charming* motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

Continued on next page.

TRAVEL

Continued from previous page.

RESORT New York

Hamptons--Drake Motor Inn—Nr ocean. Pool, A/C, free docking. 516-728-1592

Private Beach—Picturesque. Sailing, Fishing, Swimming, Tennis. Cottages, Lodge Room - incl bkfst. **Peconic Hotel** • Shelter Island, 11965. 516-749-0170

Shelter Island Resort—AAA. Waterfront, sundecks, panoramic views. Great food. Swim, bikes, free golf. Color TV, Phone. Tennis nrby. Special Wknd/Midwk Pkgs. Shelter Island, NY 11965. **800-287-5454**

Fire Island • Ocean Beach: Jerry's Rooms & Effcy Apts - Reserve Now For Labor Day. Rated #1 - Frommer's Guide to NY State. Daily & wkly rentals. **516-583-8870**

HEALTH RESORT New Jersey

Vacation With A Purpose—Lose bodyfat, relax by the sea. Free tape. 908-775-7575

HOTEL CT, ME, NH, RI, VT

Merry Night / Radisson Tara Hotel-- Stamford, CT—Enjoy the country charm of Fairfield County! Luxurious accommodations, free parking, free use of health club/tennis courts, full breakfast buffet next morning, all included for $69/couple. Free pick-up and drop-off at Stamford train station. Call 1-800-333-3333 or 203-359-1300.

HOTEL New York

Chelsea Inn • 46 W. 17th St.
Charming rms w/kitchen. From $70/day.
In NY - 212-645-8989 1-800-777-8215

Park Yourself For The Weekend.

29 wooded acres.

Stouffer
Westchester Hotel
914•694•5400

TIME-SHARES

Skiers!—Beautiful time-share villa in Poconos for sale. 3rd wk in Jan. (accom 6). Pd $6,300 - price negotiable. 201-794-3745

VILLA/CONDO/APTS The Islands

ST. MAARTEN—Oceanfront villa with breathtaking sunsets and view of Saba & St. Barts. 2 BR/bth, full kit, maid, pvt pool, A/C. Honeymoon, Romantic Vacation - Or Just Escape. **914-778-2581**

Bahamas, Paradise Island—1-BR villa. 201-656-0505 day, 201-233-2704 night.

ATTENTION REAL ESTATE PROFESSIONALS
Don't Miss Our Closing...
(Every Tuesday before 5 PM)
So You Won't Miss Your Closing!
Call Christina Post
Town & Country Properties
212-643-6500

HEALTH AND FITNESS

COUNSELING

FINDING A THERAPIST TO TRUST IS HARD... WE'LL MAKE IT EASY.
Manhattan Referral Service ℠ matches you with a licensed therapist specifically trained to help with your problems.
212-439-0322

Sex Problems?—Male counselors. Private, Patient & Confidential. 212-832-6659

INSOMNIA TREATMENT CENTER
New Therapies, Nationally Recognized Specialists. Licensed. **212-832-1526**

PERSONAL PROBLEMS?
Psychotherapy Associates Are Specialists In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

A SHORT-TERM THERAPY WITH LONG-TERM RESULTS. Individual, Family & Group. Multiracial, Gay & Straight. East Side Center For Short-Term Psychotherapy. 212-941-8844

Realistic, Resourceful & Practical—Psychotherapist. Mrs. Gonzalez - 696-9211

HEALTH & BEAUTY

ELECTROLYSIS
Before Starting Treatments, Read "The Truth About Electrolysis" - Written By Former Director Of Electrolysis School & Licensed Electrolysis Teacher. Send $5 To: Dr. J. Herbeson - 41-42 Elbertson St., Flushing, New York 11373.

Electrolysis By Mala Feit, RN—Free Consultation. E. 57th - 212-753-1200

HOLISTIC HEALTH

THE EBONY MUSE
Executive Sanctuary 212-686-3273

American Holistic Center—Relaxation Therapy & Products. App't. 718-575-0500

Healthwise Marketing—Holistic Products. Lucrative & Unique. 800-695-6590

HYPNOSIS

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Food, Smoking, Phobias. Psychotherapy by PhD. 420-9017

Hypnosis • Counseling For Weight, Smoking, Anxieties & Personal Problems. Dr. Winter - 50 E. 42nd St. **212-867-4145**

Therapeutic Hypnosis—Stress, Smoking, Weight, Fears, Pain. Nancy Donenfeld, certified since 1972. 200 E. 61 St. 758-7575

MASSAGE/THERAPEUTIC

Mano Matthews—Also Dancers'/Sports Massage. W.73. 212-724-0717, 787-1883

Expert Swedish—Deep Tissue, Pressure Points. Injuries. Jeanie. 7 Days. 750-8947

LOTUS SHIATSU
Shiatsu - Swedish
Residential Service
NY PENTA Hotel
(212) 502-8732
Open 7 Days. Men & Women.

Therapeutic Massage for Men/Women—Swedish/Shiatsu/Sauna. 594-1602

Try The Best Sports Massage—NY & NJ. Call Joe. 212-679-0450 & 201-284-1365

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail.
11 E. 36th. 212-447-6666 800-834-7286

Acupressure, Shiatsu/Swedish.
LIE Exit 49. Mon-Sat. App't.
By Licensed Masseuse. 516-271-4646

Relieve Pain/Stress—Swedish/Shiatsu - From Gifted Hands Of Joyce. 696-0043

Licensed Therapeutic Massage—For Men & Women. Douglaston, NY. 718-225-1123

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

Westchester Therapeutic Massage—For Men & Women. In Your Home. Licensed Therapist. Call 914-761-6251.

MEDICAL

Chinese Acupuncturist—NYS Licensed. 2662 Ocean Ave, Brooklyn. 718-891-0001

Colon Therapy—A sanitary cleansing program with a certified nurse. Same equipment as New Age Spa. **212-831-6433**

RN • Irrigations—Individual Disposable Packs. Painless. (Seen-TV) 212-725-1425

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd - 472-3000

HEMORRHOIDS
Treated with Lasers.
- **Call For A Consultation At No Out-Of-Pocket Expense.**
- **Painless, Safe Treatment.**
- **Most Insurance Plans Accepted.**

Laser Medical Associates
Call Free: 1-800-MD-TUSCH

OPTICAL

Disposable Contacts / Super Bargains
Acuvue Disposable Lens - 18 pairs, $125. **Special Sale:** Acuvue - 12 pairs, $75 (plus powers only). Call for prices on all brands, types. Colors too! **212-294-9084**

PHYSICAL FITNESS

Beach Bodies—Private In-Home Trainer. Best Workout In Town. 212-247-6934

Better Fitness Now—I Will Enhance Your Program. NYC. 718-469-2689

Personal Trainer—Former AAU Mr. America Body Builder. Will tailor to your individual goals. **Lou Denis 718-424-8709**

Personalized Exercise • 212-966-1249—Expert Instruction In Your Own Home.

Shape Up At Home Or Office—Certified, One-On-One Fitness Inst. 212-628-8189

Tennis Instruction—Private Lessons, Leagues, Course For Pros. 718-441-8452

WEIGHT CONTROL

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

WEIGHT CONTROL & MEDIFAST
- Medically-Supervised Weight Loss
- Personalized Eating/Exercise Plans
- Behavior Reshaping
- Long-Term Maintenance
- Possible Insurance Reimbursement

RENAISSANCE MEDICAL GROUP
34th & 2nd — 212-686-3131

Natural Buttock Reduction—Free Consultation. 212-249-0835

MEDIFAST
Weight Loss & Control Program
Offices In NY & Bergen County
212-517-1495

THE SPA AT GRAND LAKE, CT.
Under New Ownership - remodeled rooms. Lose up to 10 lbs. per week while being ***pampered.***
·3 Gourmet Diet Meals ·Free Massage Daily
·Fitness Classes ·Yoga, Spa, Indoor Pool.
Call us for the most relaxing vacation of your life!
Outside CT: 1-800-THE SPA-1
In CT: 203-642-4306

LOSE 20-30 Lbs in 30 DAYS!
Weekly MD/psychological supervision. Daily phone contact. 500-800 calories daily. Est. 1982. 5th Avenue location.
WEIGHT RESOURCES, INC. 807-8080

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-752-8377**

SUMMER ENTERTAINING

CARICATURES

Leading Caricaturist—Enliven your business or private party. 212-873-1695

At Tavern On The Green—Ask For Dale Gladstone Or Call Me At: 718-782-2250.

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Herman—"Party Artist Par Excellence." Unique portraits via mail. 914-357-3318

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079

ENTERTAINMENT

Hotbodies—Strips/Bellies/Photos
516-424-4016 · 212-912-1705 · 718-343-3535

CLASSACT SINGING TELEGRAMS
With roses, champagne or chocolates!
BELLY DANCERS & STRIPPERS
Balloons For Parties! **718-482-7464**

● STRIPTEEZ•A•GRAM ●
The ONLY Gift That UNWRAPS Itself!
212·391·2480 · 718·352·9423 · 516·579·5435

● HARDBODIES ●
CLASSY, EXOTIC M/F STRIPPERS
Free Roses! 212-627-3055; 516-328-6700

Magical Entertainment—Only the finest corporate/private occasions. 212-885-3038

BALLOON BOUQUETS OF NY®
The original balloon delivery service.
Decorating. Special events. **212-265-5252**
Nationwide delivery info. **800-424-2323**

FUN NEW PARTY IDEAS
Instant Superimposed Photos Of Guests.
Movie, magazine, sport themes, etc.
Video/audio booths, money machines & other new concepts. **800-223-6060**, lit avail.

PSYCHICS - Parties/Private
Ages 7-77, all kinds of acts. **599-7576. Fun!**

Superstrippers—Sexy, young M/F. Choose from photos. 212-496-1000

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

JOSH SANDS' "THIS IS YOUR LIFE"
Personalized - **"Roast N' Toast"**. $ave July & Aug. Hilarious! NY/NJ. **212-713-5330**

AMBER!
FEMALE STRIPPER for **OFFICES**
Business professional who'll fool anyone.
Birthdays, Promotions, Retirements,
Parties Too! No Agency Commissions.
AMEX. NY/NJ. 201-795-4892

Theater-To-Go—Roasts, Improv, Magic, Standup, Murder Mysteries. 212-496-1000

Entertainment Connection
· Spectactular Performance Troupe ·
Magic, Mime, Theme Characters, Stilts, Comedy, Impersonators. **(212) 219-9500**

BALLOONS & THINGS
Bouquets & Packages. **914-638-6470, 201-307-9343, 212-226-7900, 718-263-3855**

Call 212-643-6500—To place your ad in NEW YORK's Entertaining Section.

● BASKETS-TO-YOU ●
BALLOONS-TO-YOU
● NATIONWIDE ●
We do it **ALL! 212-466-9274 / 516-868-2325**

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195

A CLASSIER APPROACH
Have a Gorgeous Model (m/f) at Your Party. Hot! Unique! **(212) 768-0121**

"Bravo!" Entertainment--NY's Top Talent at Fair $$. **Murder Mysteries**, N. Turtles, Look-alikes, Clowns, Magic. **212-744-9000**

MALE STRIPPER FOR OFFICES
Handsome business professional surprises all! Parties too. Daniel 212-768-0121

Sexy Strippers—Hot Show, M/F, Great Looks. Pick From Photos. 212-744-9000

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

UNIQUE PSYCHIC PARTIES
George Koury
212-642-5027, 914-657-8308

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. **201-342-2121**

DIAL-N-ACT •212-861-2438
Bachelor/Bachelorette Party Specialists

UNIQUE THEME PARTY
Specialists · Complete Entertainment—
Murder Mystery, Casinos, Carnivals, Luau Calypso, Old West, Mardi Gras, Rio, '50s 2001, Comedy, Medieval, 1920's, Fantasy
Barry Dean - 516-536-6606 / 212-809-6666

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009 / 516-569-3366

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299

MAGIC AGENCY, INC.
Representing the Best in Magic. Complete Entertainment Packages. **212-288-9133**

Be A Singing Star—Portable Recording Booth. Video Singalong. 718-268-4411

Handwriting Analysis—On-Target! Fast! Fun! Corp/Private Parties. 212-755-RUTH

GIFT BASKET

Gristede's—"Quality" Gifts. Fruit Baskets, Chocolates - All Occasions. 212-977-3482

Baskets Galore At The Purple Door®—A gift no one ever returns. 212-627-4076

BASKETFULL, Inc.
Send a **BASKETFULL** of Get Well, New Baby, Birthday, Promotion, Thanks, etc...
CALL FOR CATALOG **212-255-6800**

ENTERTAINMENT/MUSIC

· KIMBALL MUSICAL SERVICES ·
Bands & DJ's. Rock, Jazz, Classical, Caribbean & International. **212-465-9114**

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 516-374-5422

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

Kenneth Mallor
Pianist
(212) 877-3091

Kurtis & Violin · (212) 315-3036
Strolling/Paganini to Porter/Orchestras

MARK SONDER MUSIC, INC.
The Right Music For Any Gathering!
212-876-3500

Mind-Sweeper DJ's—Great party music, '30s-'90s. Lights, prof. refs. 718-875-9824

ZOOB ORCHESTRA
Superb Ellington, Gershwin, Motown, Madonna & Classical. **212-213-6099**

Mobile Music DJ's—Best of the '30s-'90s. All on CD. Joe Shane - **914-769-9056**

BOK MusiC **Bands, DJs, etc.**
"Not Your Typical Wedding Music."
Call Brendan: 914-723-0739, 212-794-2788.

A Touch Of Class DJ's—Music Videos, Videotaping, Balloons - 718-966-0255

Haven't Stopped Dancing, Ltd.—DJ's. In/outdoor parties, events, parades...featuring **Summer Dance Van. 212-871-9479**

Hudson Woodwind Trio—Juilliard grads Elegant classical music. 201-440-7614

JAZZ/CLASSICAL—Duos, trios & up. Also featuring South American music. Call Greg - **212-727-0219, 201-762-5893.**

Ken Gross Orchestras
Ballroom, Pop, Klezmer, Rock.
Music to Match the Moment **718-229-5522**

Kit McClure Band—Elegant ladies play great dance music. 40's-90's. **212-864-6759**

MARTY STEVENS ORCHESTRA
Cole Porter, Jazz, Motown,
Contemporary, Classical. **212-517-3008**

Michael Turitto - Professional disc jockey. Weddings/Parties/Clubs. 212-679-9073

One Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

Park Swing Orchestras—Masterful musicians playing all styles. 212-737-8849

Party Music—DJ's, video. Professional, references. From $300. 212-662-4921

Pianist/Singer—Elegant, Swinging Cocktail Jazz. Jonathan L. Segal 212-222-3169

THE FEETWARMERS
The absolute best swing, classic jazz, early rhythm 'n' blues. **201-854-7483**

Top Int'l Violin-Duo—Charms dinner guests - 5,000 songs! Broch: **718-478-2982**

Affordable Party Music—DJ's from $300. Special off-peak rates. 212-662-4921

GIFT

CHOCOLATE CHIMP COOKIES®
The Newest, Most Unique Edible Gift. Nationwide deliv. AMEX. **914-357-3318**

Grand Chocolate Pizza!—LA's Hottest Gift. 52 Toppings. 800-728-1187

GOURMET

Fiestas · BBQ · Clambakes · Buffets · Fun
FoodThoughts NY/NJ. Call 201-944-Food

THE APPETIZING STORE
Southampton's Best-Kept Secret! Featuring Sushi, Gourmet Pizza & Outrageous Sandwiches. Catering. **516-283-7474**

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459

PARTY SERVICE

BRIDGEWATERS. Our Terrace,
Dramatic Views, Superb Cuisine &
Impeccable Service will make your
Wedding, Bar Mitzvah or Corporate
Event a Truly Perfect Occasion!
(212) 608-8823 (800) 852-3690

PARTY AMIDST NOSTALGIA
In Terrific 1940's Big Band Ambiance.
5 & 10 No Exaggeration
77 Greene St. 212-925-7414
Perfect For Anniversary/Bridal Functions
AND REHEARSAL DINNERS!

MORAN'S TOWNHOUSE—The finest experience in catering for intimate weddings & special events at reasonable rates. Elegant setting, with genuine fireplace. Up to 150 persons. **Brian - 212-732-2070**

Party Professionals—Our Chelsea loft with view & other unusual NYC locations. Personalized catering & coordinating for any size event. **212-807-8278**

PARTIES At The COPACABANA!
The Legendary Night Spot at 10 E 60th St. Corp/Pvt Parties, Weddings, Bar/Bas Mitzvahs, Sweet 16's, etc... **212-755-6010**

Continued on next page.

NEW YORK KIDS

ENTERTAINMENT

A Touch Of Class DJ's—Disco Parties, Ninja Turtles, Bart, Batman. 718-966-0255

Casey The Baby Chimp—Only live performing baby chimp in NY. 914-357-3318

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-475-7785**

Mr. Lucky's Performing Dogs & Stanley--World's Smartest Pig. 800-564-8873

Starmite Puppets—Ninjas, Turtles, Mermaids, Superheroes! Ages 2-10. 473-3409

CAMP

Camper Care Packages · 14 Kinds!
Nosh-n-Nourish, Fun-n-Games. Kosh avl.
SENT WITH LOVE. 908-270-2456

SERVICES

Westchester Kid's Resources—Phone/Fax: 914-946-0723

BOAT AND YACHT

SEAPORT LINE
From 25 to 600 people on our three boats, including **JFK's "Honey Fitz".** Corporate events, meetings, weddings and private events. **Call 212-233-4800.**

Acquarian Charters: Top Yachts, Great Food. Manhattan-based; Manhattan-minded; Manhattan-spirited! **212-535-3162**

Cruise New York Aboard Mystique
Corporate & Private Yacht Parties.
Weddings, Bar Mitzvahs, Luncheons.
Dinner Cruises from $32.95.
Luncheon Cruises from $24.50.
Celebrate In Style - 718-351-9395

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your largest corporate events.
NYC 212-645-9348 NJ 201-482-1991

SALISA YACHT CHARTERS
Luxurious And Affordable For Your Smallest Or Largest Event. Special Cruise Package: Dinner And Bar For 40 Guests - $2,950. Located At The World Financial Center's North Cove Yacht Basin.
CALL 212/786-1226 or 718/251-0679

Ferryboats Or A Luxury Yacht—Port Imperial can offer you **"affordable"** entertainment on the water. **201-902-8700**

HARBOR TOURS—Dinner Cruise is $34.95/pp. Private Wedding packages for up to 100 guests are $1,995 and $2,995. Real Value Since 1972. **212-307-0985**

V.I.P. YACHTS presents NY, NY Weddings · Corp. Affairs · Dinner Cruises Docking: NY/Bklyn/SI/NJ **(718) 934-1014**

MANHATTAN YACHT CHARTERS
Quality events on land & sea. Industry leader for 7 yrs. The finest service & attention to detail. **212-995-5470; 203-838-0637**

Bass River Yachting Center
Rt. 9, New Gretna, New Jersey. Exit 50/52, Garden State Pkwy. Heated rack storage bdlg to accom. 180 boats. In-water, floating docks with berths up tp 65'. All services provided. Showers, pool, children's facilities. 1/2 hr north of Atlantic City. Very exclusive - great rates! **609-296-2388**

Private Sail With Someone Special—45' Yacht, Skyline, Moet&Chandon, Roses, Hors d'Oeuvres - $599. **212-873-7558**

ONLY OUR Luxury private yachts at the **World Financial Center Marina** offer NY's loveliest harbor to welcome guests to your business or social event afloat, fully-catered to your precise needs. **NORTH COVE YACHTS: 212-321-9350**

SAIL THE CITY
Charter the 19th-century schooner **"Pioneer".** Your caterer OK. Up to 40 people - from South Street Seaport. **212-669-9405**

LOTS OF YACHTS
Finest selection of motor & sailing yachts avail for corp parties, special events, weddings. Parties from 2-2,000. **212-505-2214**

World Yacht Charter Brokers
Groups from 2 to 2,000 - choose from over 200 superb motor & sailing yachts. All are US Coast Guard-certified. Expert catering, ample parking, on-site inspection & immediate avail. Flexible pricing too.
Call Stan Biesky/Michael Marchetta at (212) 627-2775.

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind. No event too large or too small. Corporate & private. **212-534-6380**

Continued from previous page.

PARTY SERVICE

ROCKY LEE—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. Anne: **212-753-4858.** 987 2nd Ave. (corner 52nd).

Moran's Fabulous Foods—Unforgettable Parties - Charming Fireplaces and Patio Gardens. Personalized Service and Planning for 40-300. **Colleen - 212-989-5689.**

Brunch Anytime—The "No Work" Way To Cater Your Party. 516-432-1354

S.O.B.'s—Island Cuisine, Party Bands & Dancers. 20-400. Priv/Corp. 212-727-0949

On Site—Food prep, serving, cleanup. Have kitchen, we'll cook. 212-682-6281

LEND-A-HAND
Party Help · Cleaning Service
Since 1971 **212-362-8200**

PARTY SPACE

PARTY PLANNER
Putting it together is what we're all about!
Barry Dean 516-536-6606/212-809-6666

SILVERCUP STUDIOS
Step into the world of film.
Spectacular views of Manhattan.
50-2000 persons. With or without catering.
App't only. 718-784-3390 - ext 299.

MUSEUM HALL—Classical statues in a grand setting of magnificent drapery and light. Ideal for weddings and corporate events. **Complete catering services provided. Call 212-473-2910.**

THE HOTTEST NEW ORLEANS CONCEPT IN NEW YORK!
It's Dazzling in Neon! It's Fabulous Fun!
It's...**GATORS Shuk & Jive!!**
Dance Floor, DJ's, Sing-Along w/Duelling Pianos, Music from the '50s-'90s, 6 Video screens. From **Frozen Margaritas** to **Fresh Oyster Bar!** Ideal for Corp/Pvt Parties, Sweet 16's, for 100-700P. Outside Caterers Welcome. **Call Mr. Ned at: 212.727.8840**

EXSPO—Art gallery; restaurant; nightclub. Turn-of-the-century motif. Parties from 50-500. Live stage. **212-229-1123**

Gorgeous, Unusual NYC/NJ Locations—Corp/Pvt Events, Weddings. 800-835-3380

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug 212-861-4330

Successful Affairs—Discovers & uncovers the finest in party facilities. Our services are at no cost to you. **212-683-7574**

ELEGANT PARISIAN BALLROOM
French Windows, Antique Bar, Stained Glass, 60' Balcony. **212-677-3173**

Sophisticated, New Special Events Space
Corporate & Private Entertaining
BUTLER's • Midtown
Competitive pricing for 15-500 guests.
Contact Catering Mgr: 575-1407

The Historic (est. 1937) & Elegant CLUB EL MOROCCO (E 54th St, NYC). Corp/Priv Parties, Business Meetings & Luncheons, Sweet 16's, Bar(t) Mitz's. Zebra-striped, White Palm Trees & Starlit. 3 exquisite clubs w/in. DJ's, Top Sound Systems, Dance Floors, 75-1000P. With or w/out catering. **Nancy Levy: 212-421-1694**

EXCITING NEW UPPER WEST SIDE EVENT FACILITY. Ballroom & riverview penthouse with terrace. 100-200.
Call 212-684-4070 or 201-656-3500

DEZERLAND—NY's Ultimate Extravaganza! An ideal space for **Corp/Priv Parties/Business Meetings & Luncheons. Sweet Sixteens, Bar/Bat Mitzvahs!** Four clubs in one, Indoor Drive-In Theatre, Sing-Along & Classic Car Museum. Accom 100-2000P, with decor and music from the '50s thru the '90s. With or w/o catering. **Call Mr. Ned: 212.727.8840**

ALGER MANOR
Fine receptions for 20 to 200.
Kindly call: 212-627-8838

WEDDINGS

Delmonico's—Weddings in Victorian Splendor. Surprisingly Reasonable!
(212) 422-4747

ENTERTAINING Classified Advertisers: Save Time!
Use our FAX # to meet deadlines.
212-643-6396

INTERIORS

ANTIQUES

WHY PAY NYC PRICES?
Coury's Antiques of Nyack, NY offers the same quality American & European Mahogany, Oak & Pine Furniture as found in NYC. Delivery. 102 Main St.
Call: 1-800-229-5305.

FLEA MARKETS

THE ANNEX ANTIQUES FAIR & FLEA MARKET
Every Sat. & Sun. year-round, 9am-5pm, 6th Ave & 25th St., NYC. Antiques, Collectibles & Decorative Arts. (212) 243-5343

FURNITURE

Funky (& Serious) Furniture—Designer Cabinetry. 718-482-1734

GENERAL CONTRACTORS

Tri-State Renovations—Your Plans or Ours. (212) 486-8111

AVOID PROBLEMS
Construction Manager - Free Consultation & Estimates: Permits, Co-op/Condo Representation. 212-792-9995 Res/Comm.

HOME/BUSINESS IMPROVEMENT

NY Craftsmen—Carpentry, electric, etc. Contracting. All size jobs. 212-477-4477

SJM Interiors—Architectural Woodwork. Fine Carpentry, Cabinetry, Refinishing. **European Craftsman: 718-575-8112**

Superior Interiors—Carpentry, Painting, Plastering. John (212)-864-2449

Renovations—Kitchens, baths, total apts. Top Quality Work - Insured - Free Est. Honest, reliable. Ref's. Steve 212-964-5011

DECORATIVE PAINTING

Trompe L'Oeil & Faux—Superb work and classes. Tromploy Inc. 212-420-1639

INTERIOR DESIGNERS

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration without new investment - as featured by NY Magazine, NY Times and CBS-TV. **Only $195/room.** Serving the tri-state area. **212-288-8888**

NO BIG DEAL—Take the terror out of decorating. Talented individual can help you. Lowest rates. No job too small. Refs. **Call Steve Lyons: 212-371-6771**

Complete Interior Concepts—Custom-Designed Furniture, etc. Affordable fees. Commercial/Residential/Model Homes. **718-258-5004**

The Mendenhall Group—Interior Design & Space Planning. For Home or Office. **Call: 212-687-2580 or 516-486-6312.**

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $55 hourly. Featured in NY Times & Glamour. Call for reprints. 212-869-9727

LIGHTING

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. 212-340-9111

Continued on next page.

INTERIORS

Continued from previous page.

PAINTING AND WALLPAPERING

Stephen's Painting—16 Years. Top Work Only. Top Refs. Insured. 212-288-5328

Fine Painting & Papering—Marbling, Sponging, Glazing. Rob 212-889-6874. Ins.

Innovative Interiors—Paint & wallpapering specialist. References. **718-956-3813**

Up Against The Wall—Meticulous Paperhanger/Painter. Free Estimates. Comm'l/Residential. Gary: (212) 679-5024

Painting, Papering—Thorough preparation. Insured. Steve Molnar. 212-869-3050

Wall-Covering, Installation and Removal
Ornamental plastering, custom painting.
Demetrious Gardelis 718-783-4868

Beautiful Insides—Experts in painting, plastering, wallpapering, stripping. Excellent refs. Estab. 11 years. Ins. **212-517-9361**

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. 212-687-2580

A & J Painting, Decorating...
Wallpaper/Quality Service/Dependability.
We Do It All. References. 718-639-4776

Exceptional Painting—Quality, clean work. Free est. Ins & refs. 718-204-9137

Fine Painting—Wall and ceiling renewal, color planning, glazing. Ins. 212-874-4384

RUGS & CARPETS

DIAL 800-CARPETS
Big Discounts - Commercial/Residential.
Free Shop-at-Home/Office. VI/MC
HAGGAR INDUSTRIES INC, EST. 1932

WINDOW TREATMENT

Levolors/Verticals/Duettes/Romans
Absolutely free--if we don't beat all others.
"Best Bet In Metro Area!"
- Joan Hamburg, 8/24/89.
212-538-6567 718-748-8600
Nationwide: 800-432-8282
Carpets/Rugs: 1-800-C·A·R·P·E·T·S
HAGGAR INDS., INC. Est. 1932 VI/MC

Low Prices—Duette, Vertical, Mini Micro, Wood & Pleated Shades by Hunter Douglas. **KINGSBORO (212) 243-0722**

Adam, The First Man To Call—For all custom window treatments. 212-986-1510

NEW YORK Magazine's INTERIORS combines the essential makings of The American Dream into an indispensable weekly reference guide. With a median household income of $110,400, and a median residence value of $288,700, New York's affluent readers surround themselves with the very best. For advertising rates and information, call Michelle Miller-Hamm at 212-643-6500.

SERVICES AND SALES

APPLIANCE

Air Cond, Appliances, TV, VCR, Audio. Call Dial-A-Brand With Make & Model. **1-800-237-3220.** VISA/MC. Est. 1967

SHOP VIA YOUR TELEPHONE
For TV, VCR, Refrigerator, Ranges, Washers, Dryers, Microwave Ovens, Air Cond. Call Mon-Fri, 9-5pm, With Make/Model Number, For Low Price.
PRICEWATCHERS - 718-470-1620

Television, Appliance Bargains—New, Warranteed. Call For Quotes. **Home Sales Enterprises. 718-241-3272, 212-513-1513**

ASTROLOGY

LIVE PSYCHICS
Live, Professional Tarot Card Readers
Will Solve Your Love/Financial Problems,
1 On 1! **1-900-820-2468. $2.50/.5 Min.**

The Love Psychic—Brilliant psychic gives reading that changes your life. Live or phone. Visa/MC. **212-874-7692**

TELEPSYCHIC—Morris Fonte, now available for business/personal readings. VI/MC/AX. **212-685-0477 / 1-800-448-9460**

India's Gifted Psychic Consultant
Complete life reading. Miya answers life's questions, advises & solves problems. Palm, tarot, crystals. E.S.P. tested - 96% accurate. **212-371-4878.** 151 E. 60th, NYC.

Powerful Readings—By Harvard Psychic, Jeanne Mayell - 617-239-3489

Tiffany—Face, Crystal & Card Readings. 1 Free Question By Phone. 212-532-4648

BUSINESS COUNSELING

Power Letters, Proposals & Resumes—By Corporate Writing Consultant. 679-7602

BUSINESS OPPORTUNITY

Champagne Enthusiast—Seeks Old Vintages Of Dom Perignon. Interested In Vintages 1978 & Earlier. Please Contact: Suite 325, 527 3rd Ave, NYC 10016.

Secondary Income Consultant—Needs qualified individuals to work 10 hrs/week for unlimited income. 967-7711 - ext 4414

CAREER SERVICE

Career Transitions—Define & Find The Work You Want To Do. 212-673-8861

Prager-Bernstein Group. Assessment, Career Counseling, Job Search, Support Groups. 441 Lexington Ave. **212-697-0645**

CLEANING SERVICE

Never Clean Your Home Again... Let Us! Leisure Cleaning Services, Ltd. Insured & Bonded. **Call: 212-628-6130 - And Relax.**

Our Professionals LOVE TO CLEAN!
Also Available: Party Help, Bartenders, Painters, Movers And Typists.
Lendahand 212-362-8200

Custom Clean 212-769-2515—Commercial & Residential Cleaning.

Maids Unlimited—Maids & Housemen & Party Help. Equipment Available. Bonded & Insured. Since 1959. **212-838-6282**

FOR SALE

Noisy Neighbors?
At last! A Remarkable Breakthrough For Noise Relief: The Quiet Machine™.
Free Brochure. First & Co. - 718-544-7563

FUR

BARGAIN ON FUR STORAGE
Only $25. Refrigerated, Climate-Controlled & Insured. **The Fur Seasons.**
330 7th Ave, 4th Floor, NYC. **212-695-4190**

INVESTIGATORS

The only detective agency you'll ever have to call. Discreet/confidential reports on that special individual. **212-808-4949**
International Investigative Associates
NY / London / Tel Aviv / Phoenix / LA

JEWELRY

Pre-Owned Rolex & Other Fine Watches
Cartier, Piaget, Patek, Tiffany, Bulgari, Bertolucci, Omega, Movado, Heuer
Palisade Jewelers 249 Main Street
Fort Lee, New Jersey 201-461-4666

LICENSED MOVER

MORE THAN MOVING
On Time! On Budget! On Target!
DOT T12111 **Call Us! 212-348-2800**

GALIL MOVING, INC.
Fully lic'd & ins. 24 hrs. Res/Comm. Free est. Box del. DOT 11903. 428 W. 47th. ICC # MC236599. Local/long dist. **247-MOVE**

MOISHE'S
MOVING
AND MINI-STORAGE
LOCAL • LONG DISTANCE • OVERSEAS
439-9191 1627 SECOND AVE.
DOT 10674 • ICC MC176990

WEST SIDE MOVERS
Moving, Packing, Boxes, Bubble Wrap, Free Tape, Free Delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670

MIRACLE MOVERS
No Job Too Small Or Too Large.
DOT 11776 Home/Office **212-860-7568**

RAINBOW MOVERS INC. - Since 1977
Home, office & art. Packing. Storage.
Visit our Tribeca store/call for free deliv.
19 Leonard St. DOT 1747 **212-431-8551 Ax**

NICE JEWISH BOY With Mini-Storage.
24-hr service. Big & Small Jobs.
Local & Long Distance. 1000 S. Fort St., Harrison, NJ PM 00401. 212-925-1043

SABRA'S MOVING & STORAGE
Professional Service • Last Minute.
All Size Moves. DOT T11011. 61 W. 74th.
Free Estimates. 212-799-6000

ABRAHAM'S MOVING
Local & Long Distance. ICC #MC235002.
24 Hrs. DOT #11724. **Call 212-348-3030.**

LIMOUSINE SERVICE

TIMELY WHEELS CAR & LIMO
Chauffeured Sedans & Stretch Limos available to Airports, Five Boros, Dinner/Theatre, Out-of-Town Trips, Resv. Accepted. 212-645-9888 AMEX

Limos—6-12 Passengers. From $30/Hr. AX/MC/VI. 212-518-9510 & 718-318-1169

YOUR CAR/OUR DRIVERS:
Concerned about traffic/parking/business meetings? Let our chauffeurs drive you in your car at reasonable hrly/wkly rates.
CHAUFFEUR ELEGANCE 737-1633

MASSAGE

Lisa - 212-768-1291
Japanese Masseuse - Private/Residential

Release Tensions—Relax Gently. Resid. W. Village/Wall St. Access. 212-727-9142

Magic Touch Swedish Massage—Residential. 212-410-5517

Soothing Relaxation—Gentle & Private. E. 50's. Residential Service. 212-355-3247

John's Unique Universe For Men—$150. Private, Safe, Relaxing. 212-213-1207

Sensational Touch - Exhilarating!—West Village (Wall St. access)...212-645-4995

Courtney's Back—(212) 779-9226 - New, Beautiful, Private. East 30's.

April - East Side Studio. Private.
By Appointment Only. Quality Massage.
212-308-7855

California/Hawaiian Style—Manhattan Residential Only. 212-935-3711. 7 Days.

Executive Stress Relief—Private. By Appointment. 212-666-2816. $175.

An Exceptional Executive Massage—Clean/Private. 212-888-3497

A Loving Touch—Sensitive, Relaxing & Quality. East Side Studio/Res. 682-3632

MIDTOWN MASSAGE
A fabulous, superb massage.
50's - 5th Ave. **212-765-9628**

Royal Hands—The Ultimate In Relaxation. East Side Studio/Res. 545-1549

A Delightful Massage—To relax body and mind. East 50's - private. 212-754-1470

Come Closer To Everything—Including Perfection. Loving Hands. 212-689-1776

Penthouse South—Total Relaxation. Sensational. Firm & Gentle. 212-779-4297

Extraordinary Massage—Unforgettable! East 20's...212-685-5614.

Take A Break—Enjoy a Sensational, Sensitive Bodyrub. Studio/Res. 212-399-9655

Continued on next page.

SERVICES AND SALES

Continued from previous page.

MASSAGE

CLASSY FRENCH MASSEUSE
Relax your tension with a great massage.
Studio & Residential. 212-472-1138

Just For You—A Totally Relaxing Bodyrub. Reflexology. 7 Days. 399-9138

Elegant Touch—Upper E. Side. Very Private. By Appointment. Eva - 212-879-3770

A Massage In A Mansion Is Just The Thing - To Make A Mere Lord Feel Like A King. **212-861-7008 & 212-861-7313**

The Incredible Lightness Of Touch—New...Private - E. 60's. 212-421-5963

FIRST CHOICE
Handling Stress By Gentle Hands.
Clean, Private & Cozy. Studio/Residential.
10am-2am. **212-355-6421**

A Superb Massage—New East 30's Location. 212-213-5167 or 749-6785

MIRAMAR SALON E.61st (Park/Madsn) Studio - selective privacy, superb massage. **Credit cards welcome. 212-826-8814**

EUROPEAN TOUCH
Of a mature lady. Warm, considerate.
Private. E 50. 10-8pm. **212-980-8172**

Touch By Tomas For Gentlemen—$150. Relax, Refresh & Renew. 212-725-4661

LINDA & SUSAN: 759-7323
First Choice Relaxation. Top Quality.
Studio. 10am-2am. Residential. 24 Hrs.

Shiatsu—Japanese massage. E 75th St. Men and women. (212) 288-8143/8943

Total Relaxation - Manhattan—Call 212-447-6238.

TOTAL RELAXATION
Private. By App't. Credit Cards.
Exit 33 LIE, Great Neck - 516-829-8830

Diana's East—59th & Third. By Appointment Only. 212-308-7066

Licensed Masseur For Men—East 50's Studio/Your Hotel. Richard. 212-759-6210

Body Therapy—Holistic Relief Of Aches & Stress. E. 60's. Adam. 212-861-3624

Massage—Flushing - Choice Therapists. Prof Bldg. 718-886-0153

NEW SALON 26
Total Relaxation For The Body And Mind.
By App't Only. Open 7 days. **212-725-7253**

Magic Touch Massage—Private. Park Slope, Brooklyn. 718-965-3766

Oasis—Massage By Appointment. 10am-10pm. 212-213-5363

Massage - Swedish & Shiatsu—Jericho Turnpike. 718-343-6043

Luxurious Comfort—Exit 20 L.I.E. By app't. Parking available. 718-897-6564

ELIZABETH - SUPERB MASSAGE
Private. Midtown Studio.
Residential Available. **212-682-2942**

Massage Therapy By Mature Lady—For Selective People. 11am-8pm. 212-949-6325

Enjoy A Relaxing, Exquisite Massage.
A wonderful experience for overstressed gentlemen. By appointment: **212-922-0233**

European Aromatics
E. Side Locale. 10:30am. 212-599-2995

Okinawa Spa—Wonderful Shiatsu/Swedish/Sauna/Showers. 914-833-1555

Expert Masseur—Complete Bodywork. Relaxing, Private. Bobb 212-675-1090

A GENTLE TOUCH—Loving, Sensitive, Excellent Quality Massage. W. 75th St. 212-362-8176

Gentle European Massage To Totally—Relax Your Body & Mind. 212-832-1772

Three R's...—Open 9am. Mature, caring therapist. (212) 315-1450

A To Z Massage Relaxation Therapy—Residential. 212-249-7811

TOKYO GARDENS
Acupressure, Shower. Queens' Best.
718-204-6500 / 718-204-8300

June Salon - Relaxing, Oriental—Body Rub. Downtown - 212-964-4483.

Beautiful Experience - Relaxation—
Oriental/European. 1/2 Hr. Available.
$5 Discount With Ad. 718-672-2226

Hakone Shiatsu/Swedish—Professional Masseuses From Japan. 212-486-6444

Akasaka—Shiatsu/Swedish Massage.
Professional Staff, Educated In Japan.
Expert Masseuses. **212-580-9029**

JAPANESE SHIATSU
212-734-6425

Stress Therapy—Relaxation Bodywork. 516-294-2634 & 516-294-1936

Swedish Massage—Relaxing, Healthful, No Rush. Reasonable Rates. 212-696-9211

EXECUTIVE RUSSIAN MASSAGE—
Complete Full Body. Natasha Or Joseph.
West 94th, NYC. **212-222-4868**

Relax, Refresh, Rejuvenate
At PAT's - In Rockefeller Center Area.
Studio/Residential. **212-308-4311**

Masseuse/Nurse—At E. 88th St. Formerly 79th. 10am-10pm, Res/Studio. 876-1747

OTUKI 212-787-6321
Best Massage In City. License #2290

ORIENTAL SPA
Whirlpool. LIE 31.
718-428-7744 & 718-428-0492

Distinguished, Nurturing Touch—By Lina. East 80's. 212-744-7038

East 33rd Residential—Grand Opening. Private. 212-650-1355

Quality Massage—For Selective Clients Parking Available. 718-380-8260

A REFRESHING EXPERIENCE
Outstanding Quality Massage.
Private/East 30's. **212-779-9226**

Studio 50
Japanese Shiatsu & Swedish.
Professional staff. Residential available.
By appointment only. **212-832-3920**

For The Special People!—Be a V.I.P. - Bath And Massage. 212-582-3161

A TIME TO REMEMBER
All New! Beautiful & Elegant. Private.
10am-1am. **212-481-8692**

Jackie's Swedish Massage—Clean, Exclusive Privacy. East 50's. 212-759-0032

Relax And Experience The Relief—Of Your Senses. Residential. NYC. 996-0255

East 64th Street—Excellent, Professional Swedish Massage. 212-838-8380

Superb Swedish Massage - Reflexology—By Appointment Only. 212-489-5322

COSTA DEL SOL / 212-371-0175
Elena & Friends. A World Of Relaxation.
Swedish & Shiatsu. **10am-1am - 7 Days**

BELLISSIMA - 371-0297
A Wonderful Massage For Selective Men.
Studio/Residential. **10am-1am - 7 Days**

Michael's Massage/Private Studio—East 70's. $50/Hr. 212-249-2129

Sophisticated European Lady
Luxurious Surroundings.
Residential/7 Days. **212-262-4537**

Parisienne—Enjoy A Relaxing Massage, By Appointment - 212-957-8401

SHOGUN—Sauna, Steam, Exercise, International Technique. 10am-12am. 516-739-3131/516-484-3131. Mineola

MATRIMONIAL SERVICE

Clergyman—Conducts Contemporary Weddings For All Faiths. 212-799-1157

STOP THE WAR!! Divorce Mediation—Arbitration or Representation by Reasonable Ivy Attorney. NYC/LI. 516-482-4070

PERSONAL SERVICES

From $10.00 A Month—24-hr. Answering And Mail Services. Action 212-279-3870

Lean On Us, Ltd.—Errands, Shopping, Etc. Personal Concierge. 212-879-0706

PETS

Cat Care—Cat-sitting in your home Bonded. West: 947-6190; East: 838-2996

While You're Away—Cat Care In Your Home. Bonded. Refs. 212-741-0122

Cat Sitting Service Of NY—Cat Care In Your Home. Bonded. 212-362-2175

In-Home Cat Sitting - Manhattan—Bonded. 212-475-6006

My Home Loving Care—Small Dogs. 20 Years Experience. 212-753-1147

Puppy Specialist—Start right. Save furniture. How-to's in your home by loving, top breeder/trainer. Refs. 212-734-0013

Tom & Jerry—Two Purr-fect Pets Need Home. Two Male, 7-Year-Old, Declawed Cats, Healthy & Loving. **718-858-1152**

PHOTOGRAPHY

V S P—Professional Videotaping & Photography. Excellent Quality. 212-567-5807

Best Wedding Value—Both Formal And Candid. Karen Milliken. 212-689-6123

Gentle, Lo-Key Photos—Professional. Weddings/Corp. Brochure 212-921-9255

Wedding Packages/Hourly Rates—Portfolio. Paul - 212-242-6514.

RESUME SERVICE

Power Resumes, Letters & Proposals—By Corporate Writing Consultant. 679-7602

LICENSED THERAPY

Premature Ejaculation/Impotence Cured forever in a 3 hr session. 16 years research.
Honorary doctorate. Scientific/sincere.
High success. 11am-1pm. **212-689-9717**

Kind, Sensitive Surrogate Therapist—MSW. Trained. Credit Cards 212-865-7214

Effective Sex Therapy Service - Supervised Treatment Of Male & Female Dysfunction, Fear Of Intimacy, Impotency, Shyness & Sexual Inexperience. Licensed Psychotherapists - Accredited Staff · Supervised Surrogates. Initial Consultation Free. Insurance Where Acceptable. Major Credit Cards. Midtown Location: **Interactive Support Group - 212-725-3757**

Sexual Problems? Surrogate Program—PhD. New Info...Call 212-517-0255.

Sexual Questions Answered - PhD—Great Info. Free Intro. $4/Min. 970-7071

VIP Sex Therapist
Trained Surrogates. Famed Expert.
Sexual Health! Results! **212-721-7650**

VIDEO

We Catch The Moment—Professionally-Trained NYU Film School Videographer, Specializing In Weddings. Reasonably Priced! Call **Wedding Archivist: 427-8638**

ROLE PLAY

Multi-European Relaxation Therapy
Our Delicate And Gentle Method
Will Make The Dreams Linger On!
10am-11pm. 212-727-0558. Mon-Fri.

Sonya. Statuesque Nordic Specialist—1pm-11pm. 212-725-3923

Young Connoisseur—Creates unusual dramas for total relaxation. 212-721-5683

Relaxation Therapy—For The Discerning Man. Manhattan Residential. 212-247-6527. Cindy. VISA/MC/AMEX

Experienced Psychodramatist—Will Explore Your Dreams. AX/VI/MC. 889-3350

All Interests Explored—With Psychodramatists. 212-397-5204

Converse & Role-Play/Psychodrama—All Credit Cards Accepted. 212-889-2886

Complete Role-Play At Its Finest.
Enjoy Relaxation Therapy. East Side
Location. Call 10am-midnight: **532-9280**

Relax With Therapeutic—Role-Play. Credit Cards. 800-966-8392

Discover Your Unknown Emotions—With Role-Play Specialist. Call Erica. Studio/Residential. 10am-1am. 759-7323

Total Role Playing—Private. East 80's. 212-517-6957; 212-517-6538

Escapist COMPULSIONS Explored.
Role Playing, 150 Unusual Dramas.
PhD. 7 Days. 11am-10pm. 212-475-3377

For Discriminating Men—Intense · Therapeutic Relaxation. Safe. 988-3226

New! West 57th - French—Elegant Therapy, Role-Play. 212-262-0830

Ventures Unlimited—Relaxation For The '90s. 1st Class Role-Play. 888-1666

Continued on next page.

SERVICES AND SALES

Continued from previous page.

ROLE PLAY

New Wall St. Locale—Role-Play Therapy. 212-587-0781

Total Relaxation—For The Harried Executive. East 80's. 212-734-4419

GOT THE WEATHER BLUES?
Come To A Unique Role-Play Retreat.
Credit Cards Accepted. **212-689-7753**

Behavior Modification—For Mature Gentlemen. Relax With Psychodrama Specialists. Lauren/Robin. **490-9571**

LuvSaver—Unfulfilled Fantasies Explored! Solutions. No Taboos. 246-0331

STRESSED? RELAXATION PLUS.
Learn The Art Of Relaxation.
By App't. Lynn - 212-545-8404.

Nurse Psychodrama—Relaxation Therapy. East 80's. 212-734-4419

Overworked? Underspoiled?—Gentle Therapy For Total Relaxation. 439-4667

Role-Play—Like Never Before - Lorraine's. 212-598-0322/212-598-0323

Your Private Oasis—Relaxation Therapy. Enjoy & Unwind. 212-879-9542

PAMPER YOURSELF
With the Ultimate in
Total Body Relaxation Therapy.
Call Michelle - (212) 831-1851

Paradise Lost—Psychodrama Specialists. Skilled In Every Aspect Of Behavior And Role Playing. 212-947-2959. Credit Cards.

Park Ave. Relaxation Therapy—Quiet, Tasteful Role-Play - 11-8pm. 213-2735

Esoteric Psychodramatist—Genius Role-Play. Call Miss Park - 212-496-1794.

Psychodrama—To make yourself available. 212-255-0664

Psychotherapist—Explore All Subjects. Role Playing - 24 hrs. 516-422-2404

Queens/LI/Manhattan: Relax, Unwind—With Marie. Role playing. 718-997-1956

COMPLETE RELAXATION
Residential Only.
212-369-1055 · open from 1pm on.

Relaxation Therapy—And Role Playing. Private Sessions. Scott. 212-242-7054

Treat Yourself—To Complete Relaxation. Midtown. Loreal. 212-947-7140

Converse & Role-Play with Suzanne Cummings. Free yourself of stress. Use sensitive reinforcement. 215-546-5008

Sexuality Therapy—E. 41st & Park Ave. Relaxing/Role-Play. Didi 212-867-9173

Sophisticated Relaxation Therapy—By appointment. Nadine - 212-777-1690

Step Off The Stress Mill—Role-Play & Relaxation By Nina. 212-808-0488

Ms. Julie Diamond—Expert Relaxation Techniques/Role-Play. 212-458-3888

Superb Relaxation—Private. East 50's. By App't. Gina. 212-421-3632

Chelsea Relaxation Therapy—Treat Yourself. 11am-7pm. 212-620-0460

Unique Psychodrama & Role-Play—Private & Safe. 212-319-7636

Unique Role Playing By Experts—East Side. 212-371-5654 / 212-661-5756

ATTENTION ADVERTISERS:

Want to reach 1.6 million readers with a median income of $46,613? Our weekly SERVICES AND SALES advertising section is a unique opportunity to target an upscale audience who have sophistication and style. Call Mark Bristow: 212-643-6500

STRICTLY PERSONALS

Accomplished NYC Woman—Attractive blond, green-eyed, single, Christian, 39, 5'3", fit but curvy 100 lbs (nonsmoker), corporate vice president with MBA, who s financially and emotionally secure, sophisticated, sensual, warm, giving and ready for a lifelong romantic commitment. If you're established and very successful, late 30's-50ish, well-educated, white single male, 5'10"-6'2", trim and elegantly groomed, with wit, integrity and charm, who will introduce me to your interests along with sharing mine in the arts, travel, dancing and living life to the fullest, please write/send photo. (First and last ad - hoping you're my one in a million!) 6768 ✉

Unsensibly Single, Sweet Sincere CEO—Scintillating, devilishly handsome, a hopeful romantic; real nice guy inside, GQ type outside. Cultured, muscular, tall, funny, 30's, wildly successful yet down-to-earth and hoping to soar with a brainy, beautiful lady under 38. Photo required. 8369 ✉

Put In An Ad! Just Do It!—That's what my friends told me. I'm a 30-year-old, professional, single Jewish male - looking for that special someone to share it all with. I'm 6', handsome, fit, athletic, outgoing and hoping to hear from you soon. Note/photo please. 8334 ✉

A Breath Of Fresh Air—East Hampton/West Village life style. Very pretty, talented illustrator - slim, buxom, intelligent brunette - cat lover. Seeks an emotionally available, successful, creative man between 35-50, with sense of humor - for summer romance/possible 'four seasons' relationship. Single dad a plus. Photo/note gets reply. 8343 ✉ ☎

Handsome Gay Male—30's, healthy, white, Jewish, MD. Loves museums, travel, film, theater, long walks and stimulating conversation. Seeks 35-45, very handsome, masculine, healthy, successful professional male, who is honest, sincere, emotionally confident. Should have zest for life, for fun, romance...and desire for honest, caring, nurturing, passionate, committed relationship. Note/photo/phone, please. 9594 ✉

Westchester Man—Handsome, successful lawyer, 48, tall, slim and in shape. Loves jazz, movies, skiing, the outdoors. Looking for a bright and beautiful woman to share the good life with. Photo a must. 9642 ✉

Magazine Publisher—Tall, slender, great smile, truly pretty, fit, with auburn hair, seeks an accomplished professional man to share her varied interests (tennis, theater, etc.). I am creative, optimistic, spontaneous, energetic, with an extraordinary sense of humor - and I'm seeking similar qualities in a self-aware, sensitive, successful man for all seasons, who is in touch with and can show his feelings. Please be over 5'10", 35-55, nonsmoker. Photo please. Publisher guarantees product as described herein. 6748 ✉

Tennis? Skiing?—You are a white female, preferably blond, elegant, definitely sensual, with a good figure, an intermediate or better tennis player and skier, and free to travel. I am an independent businessman - worldly, early 60's, in excellent shape, sports-oriented and I love to dance. I am capable and willing to enjoy each day to the fullest - and ready to meet someone very special. Send a recent photo and a note for immediate reply. 9629 ✉

CD 101.9—Pretty, slim, witty, 5'8", Jewish securities lawyer, 37, who loves the south of France, the ballet, a room with a view and sailing - seeks a sensitive, successful, caring, handsome, sensual, marriage-minded man with integrity. Note/photo/phone. 6727 ✉

It Take Two To Tango—Attractive, successful, single Jewish man, 33, with sensitivity and wit, seeks a woman of culture and intellect for lasting romance. Besides dancing, I have many other interests but lack someone with whom to share them. I enjoy opera, jazz, antiquing, foreign languages and literature, exotic travel - and I love a Gershwin tune. How about you? Photo appreciated. 8348 ✉ ☎

Pretty American - Seeking European—For romance and adventure on two continents. Sexy, intelligent Manhattan lady wants to meet nonsmoker, 40-50, who can live with two cats. 6734 ✉ ☎

You've Waited Too Long—To meet this fun-loving, young-looking 44-year-old, 18K gold-natured Jewish male - fond of movies, comedy, dining out and you: sweet, 5'2" and under, slim Jewish female, 32-43. If you're interested in a lasting commitment, the time is now. Photo appreciated. 9620 ✉

Are You A Bright—Fit Jewish man with a big heart and a sense of humor? I'm a willowy, open, very affectionate, very playful and attractive lady, early 40's, who feels at home amid both the city lights and the wide open spaces - looking for a man to respect, trust and desire. 6753 ✉

Woman Wanted For Raspberry—Picking, wild mushroom-gathering, trout fishing. Tick checks. Man, 35, arborist, 6', lean, muscular, lifelike. Other interests: acting, blues, words, nonsense, audacity. 8320 ✉

Beautiful Westchester Lady—Slim, 5'4 1/2", dynamic, in her 40's, seeks a successful, intelligent, humorous Jewish man, 45-55, for sharing love and serious commitment. He should be young in mind and spirit, with old-fashioned morals. A lover of travel, theater and the good life is a plus. A best friend and lover will be the ultimate bonus. Phone/photo. 6760 ✉

Won't Make The Same Mistake Twice—I am a 48-year-old Jewish man who is seeking a special woman who could sustain a long-term, intimate, loving but nonsexual relationship with marriage potential. I am a very successful lawyer/real estate developer with the time and means to share a good life with a woman who is intellectual, attractive and who, above all, has a good heart. My wonderfully happy family-oriented marriage of thirteen years ended twelve years ago over matters unspoken. I have since contemplated a possible gay interest but I am not interested in that life style. I am interested in sharing platonic friendship or romance, long walks, plays, movies, travel, friends, laughter and life. I long for a close, loving and warm relationship with a caring and understanding woman. I miss the marriage and family life style and part of my dream is to reconstruct it. Please send photograph. 6706 ✉ ☎

About Time - Handsome DDS—40, fit, never married and easygoing. I enjoy theater, fine dining, travel and have a great sense of humor. I am looking for a pretty, slim Catholic female, 33 or less, who is comfortable in jeans as well as limousines and is ready for commitment, marriage and family. Photo a must. NY/NJ 8317 ✉

Exceptionally Pretty—Intrinsically happy. Creative and funny, and packaged with sexy elegance. Mid-30's, loves the arts. You're - 43-56, successful and emotionally available enough to intergrate someone like me into your life. Photo/note/phone. 8321 ✉

Brainy Guy Seeks Leggy Beauty—I'm PhD-bound, Jewish, 29, 5'11", and eager to get to know you. 9646 ✉

Warm-Hearted And Emotional—Steady and stable female physician, 50-something, at home in the wilderness or Lincoln Center. Seeks sensitive man, 50-60, of generous spirit, curious, active - who likes to laugh, talk, travel - interested in ongoing relationship. 9597 ✉ ☎

My Lady, Read This Carefully—Only one woman will have the right reply. You're reading this as you now seek a positive change. You know that life is much better when shared with a significant other. Reading your reply is a good-looking, succesful, divorced white male, 51, who is exciting, romantic, humorous and sexy. He wears only one cologne and seeks only one woman. The reply he reads is written by a very attractive, intelligent, sensual woman who is passionate and knows how to laugh and enjoy life. Your age is unimportant, however your photo is necessary for a reply. 6677 ✉

Affluent, Irish Blond Beauty—CFO, seeks male, 30 plus. 8333 ✉ ☎

Very Pretty, Single White Female—Natural blond hair/big blue eyes, 5'5", 130 lbs, excellent body - seeks unmarried white male, 35-45. Good looks, sense of humor and intelligence a must - in interchangeable order. Photo. 6710 ✉ ☎

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

THE BEST RESOURCE FOR SINGLES

JOIN NOW... 3 MONTHS FREE

THE ULTIMATE DATING TOOL

PEOPLE RESOURCES

FASTER ■ EASIER ■ SMARTER

(212) 765-7770 • 119 W. 57th Street

MON–FRI 9–9 ■ SAT 10–5 ■ SUN 12–5

COCKTAIL HOUR 6–8

(718) 204-6266 • (516) 794-2740 • (914) 328-9761 • (201) 585-0006 • (203) 852-9567

Member New York Chamber of Commerce and Industry

CALL OR DROP BY TODAY

Modern Yet Traditional—Slim, attractive lady, 42, loves reading, animals, the excitement of doing a deal. Seeks polished professional man, 40's-50's. 9592 ✉

Utopian Modest Superman—At least I have your attention. Single, white, handsome guy seeks single woman - preferably black, Hispanic or Asian. Am 34, 5'9", 160, professional, MBA, sincere, sensitive, honest, a bit shy. Into exercise, movies, the simple things in life - and hopefully you. Seeks romance with an honest, intelligent, down-to-earth and genuinely nice person to share life's pleasures with. You are 25-35, healthy, pretty, nice figure. No smoke/drugs. Photo/note a must; will reciprocate. 9599 ✉ ☎

Bright, Successful Professional—36, 5'9", good-looking, caring and down-to-earth, seeks petite and playful beauty for fun, loving relationship. Photo please. 6765 ✉

The Girl Of Your Dreams—Beautiful, accomplished, loving, exotic, Italian, 30's, single, Catholic - seeks worldly, handsome, caring MD/JD/CEO. Let's set this world on its heels! Photo. 8330 ✉ ☎

Pretty, Sweet Brunette RN—30's, seeks MD for marriage and family. 6692 ✉ ☎

Are You 5'11"—Dark-haired, well-built, 160-170 lbs, clean-shaven and a successful Latin type? Do I have a girl for you! She is a 5'2", green-eyed, 115 lb, 29-year-old blond who loves dining, dancing, traveling, theater and lives a very exciting life - and also is very successful. If the shoe fits, I am your Cinderella. Are you my Latin or Jewish prince (29-45 years please)? Letter/phone/photo. 6711 ✉ ☎

Are You A Woman—Of beauty and passion? Black hair, green eyes, athletic male - wants buxom female, 24-39, for fun, sparks and genuine relationship. Note/phone. 6713 ✉

Single White Female—Blond, 34, slim, academic, eclectic tastes from Beckett to Bordelaise, seeks like-minded consort for explorations of the heart. 6726 ✉

I'm Not Looking For An Affair—Strawberry, blue-eyed blond woman - warm, vibrant, introspective, hard-working. Seeks sensitive, successful, confident, caring, witty, romantic man, 30-42, who is eager to journey down life's path with one special woman. Note/photo. 9557 ✉

Woman - Interested—In the great works, the mysteries and pleasures of life. Seeks real possibilities with man on similar quest. 6719 ✉ ☎

Successful, Handsome—Professional man, Jewish, late 40's, country and city homes, athletic, artistic, offbeat sense of humor. I'm looking for a lady to share my interests and hopefully my life. 6717 ✉

Very Pretty, Fit Professional Woman—Sense of humor, 40's (look 30's), programmer by day/grad student at night. Loves biking, swimming, summer, music, films, travel. Seeks attractive, open man with similar interests. Note/photo. 9611 ✉

Special Man Seeks Special Lady—To complement his life and he hers, to share all of life's riches and pleasures. She must be very attractive, size 6 or smaller, worldly, sophisticated, passionate and fun to be with. She should be less than 40. 9608 ✉ ☎

If You Play Pinochle—You're my kind of guy. 55-year-old Jewish woman, 5' in sneakers, like picnics, other activities that don't require fancy duds (Brisk and Klobiosh a plus). 6731 ✉

Hamptons Anyone?—Slim and shapely, really pretty, blond, divorced Jewish female, early 50's, easy to be with, with homes in Manhattan and Hamptons, looking for fella similarly situated, slim, handsome, successful, 40-53, for summer fun and maybe more. 6733 ✉

Smart And Sexy—Slim Jewish beauty (34), with successful business and passion for living well, desires to meet a special man, (33-45), who thrives on living to his highest potential. Must be tall, handsome, charming, confident, very athletic. Manhattan prefered. Photo. 9619 ✉

Blue-Eyed Gemini—Financially secure, loves golf and theater. Seeks slim, athletic, 35-45, financially secure female to love both of us. Kids okay. Photo. 6667 ✉ ☎

Extraordinary Astrologer—Male, 32, radio/newspaper forecaster from Beverly Hills, world traveler, may relocate to East Coast - seeks professional lady of same interests. 6745 ✉

Baggage-Free—Well-traveled, well-read, athletic, attractive, female Jewish professional, mid 40's - seeks male counterpart. Photo/phone please. 9636 ✉ ☎

Wall Streeter—Successful, handsome investment banker seeks relationship. Am divorced, 44, athletic and a lot of fun. Interests include skiing, tennis, jogging, movies, culture and good conversation. Am sensitive and generous. Looking for an intelligent, athletic, fun, attractive woman. Note/photo please. 9598 ✉ ☎

Handsome Jewish MD—31, athletic, trim, sense of humor, seeks pretty, thin, intelligent lady. Phone/photo. 6728 ✉

DDS, Jewish Entrepreneur—25, 5'9", seeks intriguing female. 6751 ✉

Beautiful, Elegant, Mature—Jewish widow seeks that special mature man of similar class and substance, for enjoyment of the good life together. Bio. 6729 ✉ ☎

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Wild Heart, Wild Smile—Attractive, Irish/German, 30's, single male, seeks pretty, slender woman with dark hair and mesmerzing eyes - who enjoys sports walks, movies, art, conversation, music - jazz to VH-1, and new adventures. I have a positive outlook, sense of humor, bright, believe in closeness, togetherness and love. No drugs or princesses. Photo and note. 9622 ✉ ☎

So Now I'm Legal—Let the rumpus begin. Fun-loving, attractive, 29, Irish female - enjoys music, movies, biking. Looking for Mr. Wild And Wonderful, 20's-30's. Photo/note. 8364 ✉

Do Dreams Come True?—Very pretty, petite, charming, active Jewish professional, 35, dreams of a successful, kind, athletic, smart, witty mensch, 32-42, for adventure, fun, forever. 8357 ✉ ☎

Well-Educated, Big-Eyed Beauty—Seeks male, 32-36 - share conversation, cuddles, travel, dancing, sports, romance. Photo/phone/sense of humor. 8314 ✉

Alluringly Attractive, Articulate—Entrepreneur with brains, wit and style - seeks elegant, dynamic, fit and trim, divorced Jewish man, 46-56, to explore life as a couple. Photo/note/phone. 6715 ✉ ☎

Extra-Young 60—Divorced, nonreligious, not boring, appearance outstanding, a lady in every way, own business. Looking for man of equal stature, 5'11" or more. Note/photo. 9631 ✉

Attractive, Trim, Athletic White Male—39, Catholic, 5'11", professional executive. Seeks single white female - trim, adventurous, energetic - for lasting relationship. Note/photo appreciated. 8318 ✉ ☎

Ex-Tennis Pro Turned Lawyer—28, green eyes, dimples, humorous, successful, always very driven but ready to slow it down. Seeking attractive, confident, caring woman (who golfs or would like to learn) to play with and stay with. Phone/photo. 6686 ✉

Unpretentious, Fit, Single Jewish MD—40, 145, who enjoys reading, movies, classical music, jogging. Seeks slim, intelligent, attractive woman, 24-36, with good reality testing - for love and marriage. Photo/phone, please. 6695 ✉ ☎

Dynamic Duo—You - fabulous 50's or sexy 60's gentleman who wants to live, love and laugh with me - a pretty, witty, wise, trim, secure, energetic and well-educated, working professional. North Shore. 6756 ✉ ☎

Seeking My Other Half—I am a 39-year-old, tall, ruggedly handsome, athletically it man. I have a home on LI and am a very successful entrepreneur. I am out to find a woman with a knockout smile and an exremely fit body, *but more importantly* you must have a sense of humor and heart of gold. My basic interests are sports, beach, traveling, dinner. If interested, send photo and phone. 8356 ✉ ☎

Very Caring, Successful, Handsome—Tall and humorous man - wants forever, total relationship with low-40's woman. You're successful and your male friends think you're beautiful. Send photo and I'll reciprocate. 6690 ✉

Make Me A Father—Attorney, 39, Jewish, fit, seeks loving wife. Photo. 9657 ✉ ☎

Attorney, Widower—Needs help raising two battling preteens. I am nice-looking, fit, late 60's, secure. Seek trim, pretty lady, nonsmoker, over 40, who has or loves kids. Note and photo please. 6732 ✉

Grown-Up And Ready To Commit—If you're an intelligent, attractive woman, 27-39, desire children, enjoy good conversation, laughter, active athletic days and romantic city nights, then this successful, caring, playful, witty, handsome Jewish attorney, 43, would like to meet you. Photo/phone/note. 9656 ✉ ☎

Size 4—Good figure, pretty exec seeks successful man, 45-50's. 6772 ✉ ☎

LI Widow—Of beauty, quality, heart, education, seeks match: Jewish widower, 60-70, to light up her life. 8347 ✉

Caring, Attractive Female—PhD, 31, seeks attractive, stable professional man for romance. Photo. 8371 ✉ ☎

Ad Nauseum!—Sick of false claims?! Then by tonight you're answering this. Figure three days in the mail, it hits me like a ton of bricks. See you in six days! Oh yeah: cute, stable Jewish male, medical professional, 35, good-natured, blond/blue, with thin athletic build. Seeks pretty, petite Jewish lady to end my ad-writing career. 8351 ✉

Free-Spirited, Liberal, Pretty—Looking for devilishly handsome, muscular, well-built, sensual man, 20-43. Creative, smart, spiritual and fun-loving. Race, creed and color unimportant. If sending a note, photo a must. 9653 ✉ ☎

Young At Heart—Very handsome, mature Jewish widower, 55, who enjoys travel, romantic dinners and fine wine. Looking for attractive, bright, bubbly woman, 45-50. Photo please. 8340 ✉

Ready To Love Again—Pretty, slim, smart, funny redhead, 40's, seeks nurturing mate, (212). Photo. 6698 ✉

Avid Walker Seeks Walkeress—To explore NYC's nooks and crannies. I'm tall and fit, 35, Jewish. 9587 ✉

Very Good-Looking Blond—Brainy, buxom, 44, seeks mate, (212). 6697 ✉ ☎

Al Pacino Look-Alike—Successful although only 24, looking for attractive girl, 21-27, for enduring relationship. Photo and note. 6716 ✉ ☎

Are You—A compassionate, single white male with a sparkling wit, wishing to be smothered with love? You should definitely meet this incurably sensuous, sexy, very shapely professional lady of color, young 44. 6701 ✉ ☎

I Love To Laugh—Energetic, attractive, successful, Jewish, 35-year-old Manhattan woman. Seeking secure, 35-45-year-old man who enjoys travel, dining, comedy and theater. Nonsmoker preferred. Send photo. 6689 ✉

Lovely, Leggy Lady—JD/MBA, 5'11", strikingly pretty, warm, witty and well-exercised. Seeks male counterpart, 6' plus, 35-49, who would enjoy seeing eye-to-eye with a beautiful, fun-loving female for dating and/or relationship. Photo/note/phone. 6680 ✉

Beautiful, Blond, Athletic Physician—Artistic, sensual. Seeks passionate, fit and handsome Jewish man (45-60) - of spirit, integrity, gentle manner and the requisite means to share a life of good times with traditional values. Bio/photo/phone. 6758 ✉ ☎

Greek Man Wanted—By beautiful, black, slim lady, 33, from Athens. 6707 ✉ ☎

Established Artist—Father of grown children, 6', blue eyes, Euro-American. Seeks young lady - attractive, interesting, sensual. Photo/phone. 8354 ✉

Professional—Tall, slim, dark and handsome Jewish male, 29 - fun, giving, down-to-earth. Seeks easygoing, funny, sincere, slim, nonsmoking, professional Jewish female, 21-28. Note/photo/phone. 9584 ✉

Mister Sandman, Send Me A Dream—Single Jewish female, 31, attractive, slim, fit, warm and witty. Seeks like male, 28-38, who enjoys dining, dancing, travel, movies, outdoors - to share my heart. Note/photo. 9627 ✉

75 Years Young—Healthy, good-looking, financially secure, Jewish Manhattan lady - seeking same qualities in gentleman. Note/photo/phone. 8324 ✉

Loving, Creative, Unconventional Man—42, single parent with 15-year-old daughter, owns and operates successful custom woodwork business. Seeks attractive, self-aware, caring professional or career woman, 30-45, to share the mystery of existence. Note/photo, please - will respond with same. 6704 ✉

Spirited, Athletic, Pretty, Blond/Blue—Educated professional, 5'9", sexy, long legs. Loves running, travel, adventure, beaches, animals. Seeks gentle, honest, successful male with integrity for best friend/lover. Photo please. 6705 ✉

Kind, Sensitive, Educated—Laid-back, 50's, solvent, Jewish. Seeks tall woman, to 42: sexy, very fit, secure. 8329 ✉

New York's Premier Matchmaker

Featured on Dr. Ruth, Geraldo, Joan Lunden & Cosmo (Jun 91)

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only **212-935-9350**

Affluent Black Executive—Mid 40's, worldly, sophisticated, real gentleman, passionate, moving from Europe to NY in July, seeks brainy, attractive, elegant lady, 30-49. Must be affluent and enjoy traveling. I am interested in a serious relationship. Photo please. 6708 ✉

Physician - Oriental Male—Sincere, personable. Seeks friendly, attractive woman, 25-35. Photo/phone. 9563 ✉

Single White Male—Successful executive seeks pretty and witty white female, 23-35, for fun, travel and serious relationship. Knowledge of languages preferred. Send photo, phone number and brief note to: POB 236, 1202 Lexington Ave, NYC 10028

Wanted: Lady—For meaningful relationship. Former Israeli. American, 6', intelligent, blue eyes, dark blond, physically fit, warm, sensitive, sense of humor. Seeks slim, attractive, nonsmoking woman, under 40, successful. Recent photo and phone please. 6775 ✉

Stuyvesant Town MD—54, 6'1", seeks quality woman. Nonsmoker. 8331 ✉

Attractive Professional Female—Seeks a sincere, successful man, age 40-48 - MD, lawyer or businessman - for serious relationship. Note/phone. 8332 ✉

Black, Former International Model—5'8", slim, 40's, divorced, unencumbered, free-spirited, well-balanced, culturally aware, caring, loyal, appreciates the finer things in life - seeks sincere, tall, mature man of substance. Photo. 8359 ✉ ☎

Thinking Man's Blond—Tall, accomplished - with beauty, warmth, charisma. Desires loving relationship with exceptional, caring, successful man of wit and integrity, 45-60. Note/phone. 6742 ✉

Gay Woman, 36, 5'5", Blond—Very attractive, Ivy-educated, athletic professional - seeks soul mate. 6750 ✉

Classy Italian Man—Late 30's, professional, handsome, affectionate, elegant, perfect health, seeking female counterpart, 28-35. Photo/phone please. 8316 ✉

Beautiful Sailing Woman—Seeks yachtsman (40 plus) for fun and romance on and off the water. Descriptive note and photo, please. 6693 ✉

33-Year-Old Apparel Executive—Who believes a smile can change the world, seeks petite Jewish lady, between the ages of 23 and 30, for intelligent conversation and silly adventures. 6725 ✉ ☎

Head For Business, Heart For Love—Beautiful female, 34, seeks special guy, 35-45, handsome, successful - for happily ever after. Note/photo. 6721 ✉

Tall, Attractive Single Attorney—In her early 30's, would like to meet a guy who has a good sense of humor and who can laugh easily, who is hard-working but not a workaholic, and who is unpretentious and has a positive outlook on life. Note/photo. 6735 ✉

Asian Beauty Sought—By white professional - considered, intelligent, cute, affectionate, offbeat, witty. If you are 28-40, very pretty, slim, sensual and romantic, into sharing and caring, fun and laughs, please send note and phone. Photo optional. Single mom welcome. 9602 ✉

Playful, Pretty, Slim—Successful Jewish female, 30's, seeks sincere male to share love and laughter. Photo please. 9628 ✉

New To Manhattan—Successful entrepreneur, 34, athletic, green-eyed, 6'3", seeks special young lady, 21-32, for serious relationship. Photo is absolute must. 6700 ✉

Semi-Retired, Good-Looking Man—67, seeks lady of compatible age, for lasting romance. Send phone, photo appreciated. POB 1957, New York, NY 10009-8912

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

STRICTLY PERSONALS

LI Psychotherapist—Painter/playwright. Seeking woman, 40-55, radiating beauty - apparent and within, to share mutual sensibilities. A life seasoned by joy, affection and loss - yet the light and marvel in this comedy divine. Bio/photo. 8335 ✉

Lost:—Tall, very handsome, clean-shaven, honest, caring, nonsmoking, funny Jewish man (European?), under 40. He's educated, successful, sensitive, cultured, athletic, spontaneous and fun. If found, please return to exceptionally romantic and playful, creative, striking brunette, designer/artist, 34, with similar qualities. Photo required for reward. 9634 ✉

Message In A Bottle—Do you like talking, reading, eating out and 'All Things Considered'? I'm English and would like to meet a man about my age (42), who likes life, music and has a sense of humor. 6736 ✉

Single Jewish Male—27, tall, brown hair, hazel eyes. Likes to jog, take long walks, read and play with my cat. Seeks woman, age 22-32, nonsmoker, who's intelligent, has a sense of humor and likes to take romantic walks. 6718 ✉ ☎

Lost: One Glass Slipper—Last seen with tall, handsome, princely type, 40-55ish (successful and secure - but aren't they all?). If found, please return to lovely, fair, sensitive damsel, currently hobbling around on one shoe. Note/photo. 9590 ✉

Mature, 35-Year-Old Jewish Male—Nonsmoker, 5'5" - seeks a sincere, fun relationship with a slim, attractive woman, 27-34, who is outdoorsy, enjoys hikes, trees and rivers, is funny and sexy. I'm a caring, sensitive person looking for a serious relationship with marriage potential. Photo please. 9607 ✉

Gay, Gentile Male—Cute, boyish, resembling the statue of David, late 20's, blond wavy hair, 6'2", 170 lbs, very domestic - having a janitorial business. Loves landscaping and travel. Seeking Jewish man for a relationship. 6770 ✉ ☎

Dear Mr. Wonderful—I have spent the last 45 years growing into the beautiful, intelligent, shapely and altogether fantastic person who now greets me every morning all by myself. I hope you're done too, because I think it's time we finally met. 8338 ✉

Classy Lassie - Teacher Of The Year—Very attractive, slim, athletic DAR looking for a caring, sincere man, 35-50, to laugh with and share the best life has to offer. NY/NJ. 6722 ✉

Handsome 48-Year-Old Widower—6', 215 lbs, businessman and father of two teen girls. Seeks beautiful 30-43-year-old female, for long-term relationship leading to marriage. Photo/phone. 9632 ✉

Blond, Blue-Eyed, 6'2"—Athletic, broad shoulders, 31, recently moved from CA. I am a successful Wall Streeter who loves music, travel, dining out, skiing, etc. Seeking attractive, fit, college-educated professional lady, 25-33, to explore the city. Note and photo a must. 8342 ✉

Attractive Black Female—Professional, 33, 5'5", slim. Enjoys physical fitness, theater, movies, NYC, music, dancing, the Caribbean and more. Seeks tall, handsome, successful single man with varied interests, who is a nonsmoker, physically active, honest, reliable and down-to-earth. Race unimportant. Note/phone. 6684 ✉

Thinking Woman's Man—Successful TV producer, 39, who's on the road of life. Come join me. Note and photo. 9609 ✉

Call To The Post—Belmont in the afternoon. The Met at night. Movies whenever. Be 35-45, blond, trim, upbeat. Live in Manhattan. Dress down and up and be able to appreciate a complex professional who tends to lead and has control of his neuroses. Phone, photo and intelligent, witty letter are all musts. 6730 ✉

Successful, Established Soprano—Attractive, intelligent, 50's. Seeks interesting man of depth, warmth, humor for caring and friendship. Photo/note. 9612 ✉

The Play Is About To Begin...—Where is the leading lady? White Jewish male, 37, smart, warm, cute and communicative - looking to find actress for very special part Off-Broadway. Prefer 23-35, thin, attractive, active NJ woman. Photo/phone a must. 6741 ✉ ☎

LI Jewish Male—53, flexibility, sensitivity, caring, sharing, successful businessman, three grown daughters, college graduate. Looking for attractive, intelligent, communicative LI woman, 40's (I want it all and I'm willing to give the same). Photo/phone a must. 6723 ✉

Living The Good Life—Elegant, dynamic, romantic physician, European background, seeks professionally established gentleman, 45-55, for opera, travel, togetherness, hopefully for long-term commitment. 8346 ✉

Style And Substance—In one lovely lady - articulate and fun, with a passion for life. Desires same in successful man, 45-60. Photo/note. 6681 ✉ ☎

Southerner Wanted—New York belle seeks Confederate renegade for cultural cross-fertilization. 9618 ✉

Sophisticated Lady—37, tall, striking, self-assured, accomplished, seeks Christian man with faith and values, over 6', who recognizes quality, laughs freely, enjoys sharing life. Photo/note. 6738 ✉ ☎

Business Mensch—52, good-looking, divorced, 5'11", slim, fit, healthy, happy, creative and well centered. Looking for "woman for all seasons", 38 plus. All notes with photo answered. 9621 ✉

Caring, Affectionate, Elegant—CT widow, very young 60, slim, secure. Enjoys opera, ballet, good jazz, dancing, gardening. Seeks gentleman, 60-75, with like interests. 9630 ✉

European Flair, American Brunette—5'9", slim, leggy, very attractive professional, 40's - loves to dance, enjoys music, sports, ballet, the outdoors. Seeks a man, 42-58, with integrity and style, who is sensitive, caring and successful. Photo please. 6744 ✉

Sophia Loren Looks—Earthily, elegant, cultured, multilingual, 35, 5'6", wishing to spoil a man of charm and means. 6747 ✉

Pretty Nifty Widow—Very urban New Yorker - interested in theater, museums, opera. Looking for counterpart, 40's-50's (must live in Manhattan), nonsmoker. Photo/note. 9588 ✉

I Know You Are Out There—One unpretentious, diverse male sought by a pretty, slim, educated, black, mid-30's female. Any race, no smoking. Phone/photo essential. 9655 ✉

Over 35, Intelligent, 5'9" Or Taller?—A pretty, slim Asian desires eye contact with you...and more. Photo/note. 6687 ✉

Take A Chance—On a very attractive, upbeat, tall, blond, professional Jewish female, 30, looking to meet a down-to-earth, professional Jewish male, ready for fun and relationship. Note/phone. 8344 ✉ ☎

Scheherazde Bargained Mortal Tales—Enticingly cloaked in eastern veils/ And you may play with a modern wench/ If found to be an imaginative mensch. 6749 ✉

Life's Too Short—Not to answer my ad. 34-year-old Jewish woman, MD - energetic, fiesty, outdoorsy and fun-loving. Seeks companion for ballet, baseball and life. 9596 ✉

Businessman With Heart And Soul—I am a very lucky guy. Father of a delicious 6-year-old boy, son of two wonderful people, founder of a successful business. Equally comfortable engineering multi-million-dollar transactions, building sand castles with my son, or getting close with someone real. Although I've grown in many ways over the years, my fundamental values have not changed, nor have I lost my heart in the process. I am 39 years old, 6'1", 185, Jewish, traditional background. Most people consider me to be warm, caring, giving, fun-loving, classy and good-looking. I love outdoor concerts, body surfing, amusement parks, rock 'n' roll, sports, theater, laughing, holding hands, dancing cheek-to-cheek. An incurable romantic - summer makes me yearn for someone special to share these with. Looking for a sweet, down-to-earth, bright, loving, slim pretty woman, under 35, with integrity and a zest for all that life has to offer. Note/photo/phone, please. 9625 ✉

Be My Birthday Present—Pretty redhead with pizzazz, 28. Seek witty, accomplished Jewish man, 30 plus. Photo. 6766 ✉ ☎

Australian, Gay Male Seeks Female—For love, friendship, possible marriage. Me: 41, Jewish, affluent, healthy, gay (not active) NYC resident. POB 6474, NYC 10128

I Am Looking For A Renaissance Man—Dynamic and kind, accomplished, arty and refined, with the desire to marry a beautiful Jewish psychoanalyst, 36, of similar ilk. Photo/note, please. 6740 ✉

What Matters?—Communication, caring, commitment. This attractive lady seeks a man of wit and charm, not afraid of the 3 C's. Me: 5'7", late 30's. You: tall, 35 plus. Photo optional. 9651 ✉ ☎

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 8339 ✉

(Gentle)Man—Good-looking professional, 41, seeks female, 30's, to share similar interests. Photo. 9633 ✉

Seeking Black Woman—Successful white business exec, 49, tall and trim, seeks slender, pretty black lady for sincere relationship. Photo please. 6737 ✉

In Search Of Romance—With an honest, monogamous, Westchester or CT male, nonsmoker/drugs, healthy, fit, 6' plus, 39-48, equally financially secure. I am affectionate, sensual, blue-eyed, 5'7", 125 lbs, shapely, slim, outgoing Jewish female with no children. Bio/phone. 6724 ✉ ☎

Divorced White Male—Mid 40's businessman. Divorced once after eighteen years. One relationship for four years. Total stability - looking for same in female. Photo helpful. 6683 ✉

Very Pretty, With Charm And Style—Vivacious, green-eyed brunette, 40's, slim, 5'3", professional, born and educated in France, Jewish (nonreligious). Love music, the arts, Shakespeare and Battery Park City. Wishes to meet intelligent, cultured, warm, attractive man, 47 to 57. Photo, please. 9635 ✉

Physician, 54—Healthy, responsive, easy-going, hard-working - likes long talks and long walks. Seeks smart, successful, verbal, kind woman. Bio. 9637 ✉

Tennis?—Modelish, Jewish, 50's North Shore woman wants to play. Available for skiing, boating, bridge and the arts, loving and laughing. Note. 9640 ✉

Real Person—Attractive, disillusioned with NY singles scene. Bayside resident, 33, naturally pretty and slim, Jewish, old-fashioned values, enjoys travel. Looking for a real relationship with a sincere man. Loves children. Photo a must. 6694 ✉ ☎

Are You Kind?—Down-to-earth, handsome Jewish professional, 33 - likes music, reading, movies. Seeks smart, witty, fun-to-be-with woman for lasting relationship. Photo please. 6755 ✉

Summertime And Let Us Party—What a great season and a great time to be alive. Let us enjoy the sun, beaches, outdoor concerts, outdoor restaurants, swimming, volleyball, softball, etc. This CT man is looking to have fun with a bright female, 28-38. Let's get into serious stuff later. For now, let the merrymaking begin. Photo please. 8366 ✉ ☎

Family Business—Cute woman seeks successful entrepreneur to marry. 9645 ✉

Passionately Seeking—Intellectual, sensitive, romantic lady (slim, 35-45) for companionship, the arts, quality time. Male PhD, warm, well-traveled. 8328 ✉ ☎

If You Are—A young, attractive Oriental woman, 20-33, and willing to share life with a good-looking, intelligent, European-born, successful professional man, 37, financially comfortable, who enjoys guitar, skiing, bicycle and travel, please respond with phone/note/photo. Let's share bottle of wine over good dinner and talk about future. 6761 ✉

Informal, Easygoing—NYC male, 49, lean, 6'1". Former park ranger, photographer, sculptor, college teacher. Now self-employed. Seeks smart lady under 45. Photo please. 8353 ✉

Easygoing, Good-Looking—Single Jewish male, MD, 41, 5'11", marriage-minded - seeks slender Jewish female, 27-35. Photo appreciated. 9647 ✉

Attractive Teacher—Seeks kind, educated man with sense of humor, 55 plus. 9648 ✉

Asian Indian Exec—40's, 6', handsome and successful, seeks very pretty, honest, caring lady for companionship and who knows?? Must include photo. 6771 ✉

If You Met Me At A Party—You'd ask me for my number. Pretty, petite Jewish accountant who writes stand-up comedy, would like to share her wit and love of music and theater with a secure, attractive man, 35-48. Note/photo a plus. 9585 ✉

ake A Chance—Tall, attractive, pro-
ssional Jewish female, 38, seeks same in
wish male, 34-44. Photo. 6762 ✉

are Find—Semi-retired businessman
eeking spicy and shapely sweetheart,
0-50, for long-term fun and pampering.
I resident but loves NYC. Photo please.
319 ✉

agnificent, Elegant, Sensuous—Julia
oberts look-alike, successful, 30's, excit-
ng, leggy brunette, honest and warm,
eeks male 42-55. Photo a must. 6763 ✉

Voman Of Substance—Attractive. Tired
f being "eternal career woman", desirous
f being a woman. Seeking successful,
pecial man who understands and con-
urs, 50-60, with interesting hobbies (likes
o travel). Photo. 9593 ✉

lender, Attractive Black Female—Seeks
nale, 32-45, nonsmoker, for serious re-
ationship. Phone/photo, please. 9649 ✉

eautiful, Slim, Intelligent—Lady with
good sense of humor - interested in meet-
ng attractive, professional, athletic, sin-
ere male in late 30's-50. Photo/letter.
360 ✉

irst Ad (Another Try)—Handsome,
5'5", sensitive, complex, witty, affable at-
orney, having spent the past 15 years suc-
essfully achieving prominence but who is
onetheless alone, seeks his very beauti-
ul, intelligent and irresistibly curvaceous
ompanion and best friend to share in and
discover life's quality offerings, who also cherishes quiet romantic times away from our frenetic existence. She has never abandoned traditional values, isn't pretentious, would never wear sneakers to the office, would like to wear heels without intimidating, wants to hug and be hugged and adored, likes Tanglewood, shuns noisy "in" restaurants, the Hamptons, "beautiful people". She is also preferably 27-37, never married, a morning person, living on the North Shore or Manhattan or frequently present there, appreciates red wine and Jewish men, and would "never" answer a personal ad absent relentless prodding by friends. Note, phone. Recent photo imperative. 8361 ✉

DDS, GQ Type—43, 5'10", 160, handsome, affluent, seeks a vivacious and glamorous Latin female, 30-40, for relationship. Photo! 9641 ✉

Jewish Male—38, 5'8", with horse, cat and graphics business, looking for woman, 30-40, to fulfill a lifetime. Note/phone/photo. 6764 ✉

Single White Male—28, reserved, family-oriented, Christian, athletic, Ivy grad, banker - seeks female companion. Likes exercise, travel, reading. 6670 ✉

Very Sensitive To Your Needs—Pretty, smart, kind Jewish female seeks a caring man, 38-46, for lifetime of hugs and lots of other good things. Photo. 6776 ✉ ☎

Asian-American, Pretty Woman—Classy, 30's, good heart, great body, nonsmoker - seeks mature, intelligent gentleman, nonsmoker, 40-50, who likes sports, dining, dancing, movies, theater, travel. Note/photo/phone, please. 9652 ✉

In Search Of A Special Lady—By international businessman, 50, recently unattached. Physically fit, emotionally secure, quietly confident and adventuresome. Seeking petite, sensuous, unaffected lady, desirous to begin an interesting and meaningful relationship. Photo. 8363 ✉

ASSORTMENTS

Classical Music Lovers' Exchange™
For unattached music lovers. Nationwide.
Box 31, Pelham, NY 10803. 800-233-CMLS

Annual Summer Party at
TAVERN ON THE GREEN, 7/17 (Central Park West at 67th St.). Join NY's savviest prof'ls, ages 20's-40's, for open bar, hors d'oeuvres, live music and raffle. 6:30-9:30PM. Tix: $85 ($100 door). **Benefits Jewish Guild for the Blind - 212-769-6239.**

April 29 Issue, Box 6118—Read your ad, liked it - missed cut-off date. Please respond. 8341 ✉

ARE YOU NOW, HAVE YOU EVER BEEN A DEB? We're seeking attractive debs to photograph/profile for a national magazine. Send us a recent photo and we'll make you famous! NYM U374

Asian Love Connection, Inc.—Ladies for life partners. NY/NJ. Call 718-268-LOVE.

Man With Yacht—I'll reveal all. Let's *meet for a drink. Kim.* 9616 ✉

Summer Sizzler At Sea For Singles—Aboard the U.S.S. Intrepid - Wed., July 24, 7 pm - Pier 86: (West 46th St. & 12th Ave). $36 adm. thru July 12; $50 adm. thereafter; plus $75 min. donation. UJA Federation's Leadership Development Div. & Young Trades & Professions Div. **(212) 836-1700**

Catholic Singles Matching Club—27th yr. Special Professionals Program: MDs, JDs, PhDs, etc... 212-563-1744; 914-472-2021; 201-451-1012; 201-865-1000; 516-542-0330

Check-a-Mate℠
Is he or she everything they claim to be?
For Discreet, Extensive Background
Investigations, As Seen On 20/20.
1-800-734-2660; 212-927-2660

Attn: Jewish Singles—The dating service where quality counts! Call 718-471-8803.

COME TO A PARTY!

SATURDAY, JULY 20

A house party is the gracious way to meet new people. At my Forest Hills home, I will introduce you to other educated and attractive singles, ages 25-40. Wine & nibbles. $20. **Call 718-520-8879**

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594.**

"BE MY GUEST"—For cocktails, hors d'oeuvres, dinner in exquisite NYC home. Just 12 ladies, 12 gents, 38-50's, each as desirable as you. $75. **212-475-6596**

MANHATTAN SINGLES, LTD.
Your response to **"LANA'S PLACE"** Party was terrific! Sorry we cancelled due to illness. New date: **FRI, JULY 19, 7 PM** 40 Men/40 Women - $45 - *prepaid by 7/15* Open Bar/Hors d'Oeuvres/Dinner/Music. Call Lana Gunn at 212-744-8515 to RSVP!

AFFINITY's Party for Fun Jewish Singles (23-38) will be held at NY's new, elegant dance club - **SWAF 25** - Wed, 7/24 - hot & cold buffet - 1 complimentary drink - $20. Please call for an invitation. **212-971-8718**

LONELY? FIELDS - 212-391-2233
Come in and select friendship, love and happiness. 41 E. 42nd St., NYC 10017. Rm 1600. Nationwide. *Free consultation and* booklet. Visitors invited. Confidential. Open 7 days. 18-80. All religions. We *make arrangements for your children* without their knowledge. Est. 1920.

Personally Meet (no catalogs) 1000's of beautiful Latin ladies in U.S. & South America. **ALLEGRO! (305) 534-8586**

OPEN ARMS

PERSONAL
GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

LADIES OF ASIA™
PARTY

Villa Bianca Rest. / Buffet / Open Bar
Meet that special person. **718-359-3741**

SINGLES SUPPORT GROUPS
Run By Licensed Psychologists.
No Charge Initial Individual Consult.
Reasonable Fees. **Call: 212-532-0387**

Successful Jewish Men (35-55)! First class ***Introductions Club.*** *Meet attractive, quality women (30-49).* Dinner party 7/17, Dan Greenberg - speaker. **212-877-0723**

Jewish Singles Canoeing Weekend
at the NJ "Y" Camps in Milford, PA.
$98.00 all-inclusive.
Wknds 7/26 - 7/28 & 8/2 - 8/4
CALL (717) 296-8596

Personable Black Female—48, healthy, athletic. Seeks healthy, ethical male. Race unimportant. Note/phone. 9600 ✉

Seeks Tall Woman—Sincere, successful, single white male, 42, attractive, varied interests - seeks woman well over 6', any race, warm, caring, for relationship. 6746 ✉ ☎

I Have A Dream—About a daring beauty who is alienated by complacent automaticity, cliche, and cozy superficiality; who is bored with complicit subscriptions to the accepted; yet, whose humility is as unaffected as her aesthetic is esoteric; who is as meticulously self-scrutinizing as she is relentless a communicator; who is as free as I am to create a relationship and a life and as committed to change, be it evolutionary or gratuitous; and who enjoys a good bottle of wine and a handsome man with her dinner. 8368 ✉

Beautiful Brunette—30, Jewish, MBA from top school, slim, sweet, caring, creative, charming - seeks special man, 27-36. Photo. 9614 ✉

Better In Person—Attractive Jewish female, attorney, 37, has had interesting career and active life. Relationship recently ended and is looking for new possibilities. Seeks intelligent, intuitive, engaging man. Note/photo fine but optional. 6777 ✉

Beautiful Bright Blond—5'7", 115, widow, 45, charming, educated professional. Seeks tall, bright, attractive, confident, successful male, 43-55, to share love, laughter, magic. Photo. 6773 ✉

Lovely, Literate Lady—Attractive, slender writer, culture buff, 40's, seeks smart, handsome, cultured man of warmth and vitality. Note/photo. 6774 ✉

Are You A Man With Heart?—Me: divorced, late 40's, professional, great smiling eyes, funny, shyish, fit and curvy. You: divorced, 40's-50's, emotionally secure, kind, strong, fit, rich inner core and humorous. Note and phone. 6679 ✉

Wanted:—Attractive, sensuous Catholic/Christian lady who has (or wants) young family - by youthful, fun, successful male, 53, NYC area. Photo/phone. 6696 ✉

Help!—I need rescuing! After 10 years in the Big Apple, it's *time to get out!* This recently retired, 50ish, petite blond widow is looking to escape the teaming masses to suburbia. *A stroll on the beach or on a* quite shady lane would be so nice. Love cats, movies, cookouts and sunsets. Only Jewish, over 56, *nonsmoking man need* rescue. Note/phone. 8367 ✉

Medical Professional—Very attractive, single Jewish female, 42, sparkles with good humor, *intelligence and* compassion. Seeking successful, intelligent, warm-hearted, single Jewish male who also wants to *meet that* special someone. My passions: theater, travel, opera, sports, cooking, movies. Note/photo. 9595 ✉

Be The One In '91—Who takes my breath away, who sweeps me off my feet, the one who makes me say: I am so glad I found you. I am a guy of 35, with a heart made of gold, seeking a woman to chance a new romance and be together as we grow old. Photo/phone. 6691 ✉ ☎

Music Is The Key To My Soul—You could hold the key to my heart. By day, this very pretty, vivacious, petite, slim, dark-eyed brunette is a financially secure and successful executive - but by night a warm, loving, feminine woman who sings, acts, racewalks and knows how to make a man happy. A woman who fully taps the energies of NY by regularly attending all the arts, is equally at home in a cozy country cottage, on a sandy beach or traveling with someone she loves. If you are a highly successful, financially secure, attractive man, 45 plus, who appreciates the finer things in life and is ready for commitment...note/photo a must and phone. No smokers or recently separated need reply. 8336 ✉

Attractive, Tortilla-Munching—Single professional woman (42) seeks serious-minded but wry, outdoorsy, down-to-earth, Mets-loving man to take a trek downtown to Cinco de Mayo or to the Inca Trail. 6699 ✉

Dear Good Lady—Excellent condition, widower, 58, 5'10", good back swing (golf) *and forehand stroke (tennis), dancing and* travel... Yes, looking for you: 40-56, 5'3"-5'8", intelligent, warm personality, at*tractive, fit and slim, great legs (negative* on buxom, voluptuous, shapely); your status and income unimportant. You may be a waitress or VP, *airline hostess or own* the plane. Us: fun together am to pm. Recent photo please, telephone. Warm regards. 9617 ✉

Jewish Southern Belle—5'7", 120, 36, very pretty, caring, kind - seeks handsome, loving husband. Bio/photo. 8337 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 711

BY MARY ANN MADDEN

"In that Las Vegas sketch, I had to eat all my gambling markers," said Mr. Caesar insidiously.

"The mother of my cousin, she does no longer wear these glasses since she has move' to Paris," said Jacques expectantly.

Above, Tom Swift redux. Competitors are invited to devise an *original* example: one adverb, more than one pun, please.

Results of Competition 708, in which you were asked for brief inscriptions for a picture or portrait from which we may infer the identity of signer and, perhaps, signee.

Report: Vincent to Theo. (The Van Gogh boys, doncha know.) George to Martha. Mona to Leonardo. Hester to Dimmesdale. Will Shakespeare to Anne. Dracula to Victim. Granted, a few sound more like Post-its than inscriptions. Still. All for the common weal. And all just in time to wish you a happy summer. Do these cause you to laugh inconsolably? Good. I liked them. Besides, you're only old once. A moment too soon, you ask me.

First Prizes of two-year subscriptions to "New York" to:

Dear Mary,
I found this photo of us as The Supremes. You're on my right, I think.
Love, Diana.
Selma Ellis, Glenview, Ill.

Always,
Dorian.
Arthur M. Litoff, Dillsburg, Pa.

Your Grace,
I believe this captures the depth and passion of her earnest glance, but I fear the faint half-flush along her throat has eluded me.
Fra Pandolf.
Tom Louis, Dobbs Ferry, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

Those big peaks behind me are the Rockies.
Ansel.
Pat Leggate, Kathleen, Ga.

Darnay,
Here's looking like you, kid.
Sydney.
Laura Shea, N.Y.C.

If I had won first prize, I'd be smiling.
Judy.
Judy Mostowitz, Brooklyn
Also prize to: Harry Rosenbaum, Englewood, N.J.

And Honorable Mention to:

That's me, immediately to His right.
Iscariot.
Howard Slenk, Grand Rapids, Mich.
sp. ment.: Paula van Aken, N.Y.C.

Materially yours,
Madonna.
P.S. For a personalized message,
dial 1-900-MADONNA.
Only $3.95 per minute.
Tom Frenkel, Sunnyside, N.Y.

For dear Happy:
Don't show this to the other boys.
Love, Snow.
Tom Morrow, N.Y.C.

Dearest:
When this you see,
Remember me.
Fauntleroy.
Pamela Davis, Brooklyn

For Bonzo:
I'm ape over you. Ha-ha.
Ron.
Barbara Burke, Ho-Ho-Kus, N.J.

Ken:
This is what I wore yesterday.
Love, Barbie.
Ben Morgan, Oakland, Calif.
sp. ment.: Boo Blume, Sayville, N.Y.

Dear Fan,
The fruits is fake, but the best wishes is real.
Carmen M.
Scott Porter, Madison, N.J.

Lizzie dear, we're returning this. Keep practicing—see, you've chopped off the heads again.
Father.
Kenneth S. Spears, Raleigh, N.C.

Lois: Enjoying the Cape. Wish you were here.
Clark.
Suzanne Ross, Rego Park, N.Y.
sp. ment.: Louis B. Raffel, Northbrook, Ill.

To Grandma:
This is me with the three bears.
Stan Matkowski, Montecito, Calif.

Yours always,
Trilby.
O. M. Neshamkin, M.D., N.Y.C.

Leonardo:
"Gray skies are gonna clear up. . . ."
Mona.
C. Leswing, White River Junction, Vt.
sp. ment.: John Foshee, Austin, Tex.

Mom,
Sorry I couldn't catch you with your mouth closed.
Love, Melissa.
Norman Berger, Short Hills, N.J

Abba dabba dabba in monkey talk means Deb I love you, too.
Carleton.
Arthur J. Cunningham, N.Y.C

To our Brigham:
Eternally, Caroline, Martha, Olive, Rachel Helen, Florence, Ruth, Mary, Elizabeth. . . .
Margaret Gulick, Sloatsburg, N.Y.

Roseanne:
Without you I am nothing.
Love, Tom.
Yvonne Jacobs, N.Y.C.

Christina darling:
Here's my latest 8 x 10 for your collection.
Remember—*no plastic frames.*
Love and kisses, Mommie.
Anne Bernstein, N.Y.C.

Wendy:
Hope you like this baby picture. Sorry I haven't any of me older.
Your friend, Peter.
Douglas Braverman, Southfield, Mich.

To Frances Gumm:
Best wishes, Clark Gable.
Don Wigal, N.Y.C.

Leander:
Hero's looking at you, kid.
Louise Jackson, Fall River, Mass.

Dear Ponce:
You look marvelous.
Fernando.
Al Pine, Jersey City, N.J.
sp. ment.: David English, Somerville, Mass.

Donald:
You've done it before.
You'll do it again.
You're the greatest.
Donald.
John Michael Tribelli, N.Y.C.
sp. ment.: Jim Weis, Atlanta, Ga.; Jackie Mundy, Philadelphia, Pa.

For Allan Quartermain:
Not bad for an old broad, eh?
Mrs. J. Callan, N.Y.C.

Frank:
Grabbed this from a post office in Joplin.
In haste,
Jesse.
Mark Wolfson, Spring Valley, N.Y.

Here's looking at you, Kid.
Butch.
Gary L. Kerns, Orlando, Fla.

addy dear:
real cute picture of Sandy, but the flash
ade my eyes look funny.
Michael Conte, N.Y.C.

he flash made my eyes red.
lucard.
Jan Alden, Astoria, N.Y.

rthur:
ou will be relieved to note that she does
ot resemble you.
ester.
Albert Komishane, Elizabeth, N.J.

heese!
lfred E. Neuman.
Steve Wilmot, N.Y.C.

edusa:
ay Gorgonzola.
erseus.
Susan Harriman, San Francisco, Calif.
sp. ment.: Logan Lynch, Hollywood, Fla.;
Barbarina Lehmann, N.Y.C.

ntertainment Editor:
ere is this week's photograph.
ichael.
Susy Scott, Solon, Ohio
similarly: Donna Maria Bellone, Bronx

e Darling:
ill death us do part.
orma.
J. B. Snyder,
Los Angeles, Calif.

addy:
hanks for the present.
alome.
Richard Bruke, Ho-Ho-Kus, N.J.

aria:
aria, Maria, Maria, Maria, Maria.
ony.
Alan C. Danto, Kings Park, N.Y.

ou will always be part of me.
dam.
Charles Lubetkin,
Springfield, N.J.

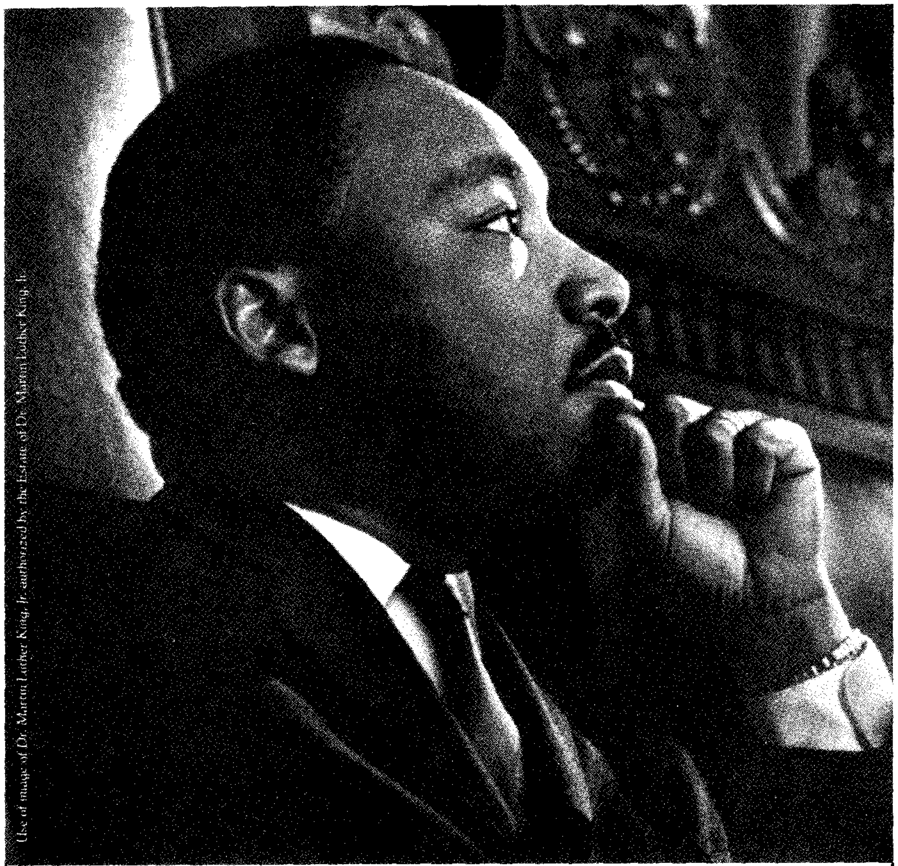
o R ha d M. Ni--n:
th aff--tion nd grat ude,
ose Mary.
Christine Theiss, Sisters, Ore.

enelope:
hat's the Pergamon in the background.
Home in few days.
O.
John B. Rockwell, N.Y.C.

Z
Jeff Tenzer, N.Y.C.

Marilyn:
I'm the one in the middle.
Dan.
Cassie Graizzaro,
Spring Valley, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 711, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by July 19. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the September 2 issue. Out-of-town postmarks are given three days' grace.



Use of image of Dr. Martin Luther King, Jr. authorized by the Estate of Dr. Martin Luther King, Jr.

YOUR GIFT COULD PRODUCE A DOCTOR, A LAWYER, OR A KING.

So many United Negro College Fund graduates go on to make royal contributions to society.

But they can't do it without your contribution.

By keeping tuitions low, the United Negro College Fund helps send thousands of deserving students to 42 private, predominantly black colleges.

Please. Give generously to the United Negro College Fund. This country needs another King.

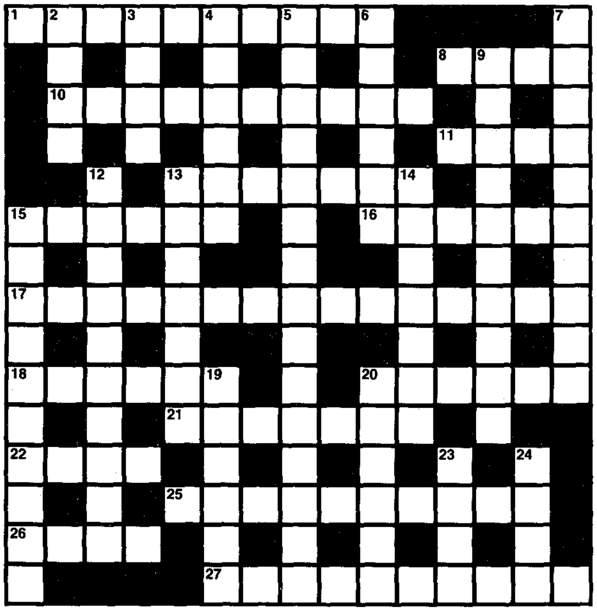
GIVE TO THE UNITED NEGRO COLLEGE FUND.
A MIND IS A TERRIBLE THING TO WASTE.

Ad Council

© 1988 United Negro College Fund, Inc.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 The hoper is upset by some letters for this address. (10)
8 Let out when the sentence is put back. (4)
10 Heaven follows the Old Testament in boring a Communist. (10)
11 Time's back with a space. (4)
13 Holiday place in which I arrive incognito. (7)
15 Evidently it takes two to be able to dance. (6)
16 Drink, the sailor's world. (6)
17 Smoothing atonal variations in piano music. (9, 6)
18 Group of game appearing in colour. (6)
20 French poetry is trying to be moving. (6)
21 Poles include a people not Christian. (7)
22 Portray something attractive. (4)
25 A fantastic figure with a ragged shirt who is an opponent of religion. (10)
26 Take the lead back for the animals. (4)
27 Have a go at clues in lists. (10)

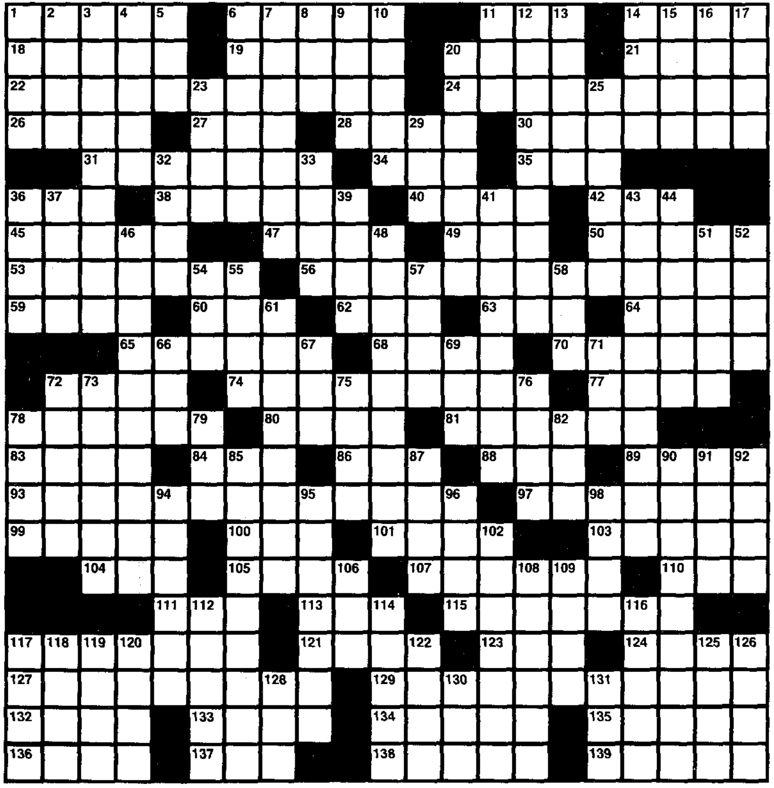


DOWN
2 End up as a large sum. (4)
3 Talk about business to make Stephen start dancing. (4)
4 Expert on painting is right with our transatlantic cousins. (6)
5 This party one hopes provided someone who treats one. (15)
6 To go in first it requires guts. (6)
7 What tourists may take to make teams bat so badly. (10)
9 The worshipper of a woman or mother includes cities. (10)
12 Deceive in a flash by being unfaithful. (10)
13 Mass meetings held to decide a point? (7)
14 Moaned freely about an extra parl of the body. (7)
15 Fellow-member right to worship someone who helped us deal with Chinese. (10)
19 Unusual tin can be made of bark. (6)
20 It is fatal, but if the obstruction were removed a man would survive. (6)
23 Part of bird which brings victory to the godhead. (4)
24 Painful feature of a nasty experience. (4)

'CUT IT OUT!' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 Packing box
6 Becomes sudsy
11 Prefix with puncture
14 Polite interruption
18 OPEC ship
19 Lacking tenants
20 Of an historic period
21 Merry old king
22 Mama bee's advice to her child?
24 Width of the ark, to Smokey?
26 Labels
27 Atom with a charge
28 Egotist's concern
30 Province of Ethiopia
31 Tennis teacher's earnings?
34 Get the point
35 Phone cut-in
36 Penrod's friend
38 Took a break
40 —— Bundren, Faulkner antihero
42 Costello line, with 78-Across
45 Mournful poem
47 Esau's country
49 "Le Coq ——"
50 Nostrils
53 "Lord Jim" author, and family
56 Particular meat sauce?
59 Head: Fr.
60 USNA grad
62 Former Spanish queen
63 Smoker's hazard
64 Holden of fiction
65 Metes out
68 Act as a magnet
70 Common antiseptic
72 Destiny
74 Squealy singer?
77 "—— a Way to Go!"
78 See 42-Across
80 Not of the clergy
81 California city
83 Essen's valley
84 News agcy.
86 Confucian ethic
88 Spike of corn
89 Rikki-tikki- ——
93 Impaired Las Vegas musicians?
97 Kind of energy
99 Donny Osmond's sister
100 Pub quaff
101 The sandbox set
103 Without company
104 Letter container: abbr.
105 Charisse, et al.
107 Keep
110 Blynken's shipmate
111 Checkup sound
113 Neptune's domain
115 Centerfold size?
117 Have a go at
121 Mlle. La Douce
123 Dedicatory words
124 Melville opus
127 Sad about having a short steeple?
129 Nifty English author?
132 Sandy matter
133 Parched
134 Stone marker
135 One of the Taylors
136 Last Stuart ruler
137 Mrs. Rooster
138 Theater awards
139 Choir voices

DOWN
1 Be priced at
2 Actress Moreno
3 Straight placement
4 Keyed up
5 Unit of energy
6 Uproars
7 "Johnny ——," Rodgers-Hart tune
8 Mt.'s height
9 Shea players
10 Eye inflammations
11 Paul's "Exodus" role
12 Quick-lunch eatery
13 Very very
14 CPA
15 Clock indication
16 River to the North Sea
17 Big butte
20 Sir, in Turkey
23 Plumber's item
25 Making a pained outcry
29 Pasture
32 "—— Little Tenderness"
33 G-men
36 Religious cult
37 Lily used in lotions
39 Inside info
41 Computer program
43 Horsy head waiter?
44 Saudi's land
46 English egghead?
48 Begging monk
51 Happening
52 End of a New Year'
song
54 East of Md.
55 Uppity one
57 Attention to detail
58 Dernier ——
61 In an emotionless w
66 Name of 13 popes
67 Winter downfall, in Dundee
69 Comic-strip bark
71 Have the deed to
72 Flora's go-with
73 Stay stuck
75 Naldi of the silents
76 Deck wood
78 —— Bones, the Headless Horseman
79 Half a finger-lickin' comment
82 —— Lanka
85 Atlanta street in "GWTW"
87 Perfume choice
90 Penance
91 Wine, Italian style
92 Like summer tea
94 Make innovations
95 Doctor's "manner"
96 Goblet feature
98 Mork's signoff
102 Statuesque
106 Speech from the Rev
108 Old Athenian plazas
109 —— the kill
112 Monkeylike
114 "It's —— Unusual Day"
116 Wooden rod
117 Water growth
118 Needing mending
119 Same-aged sibling
120 Villa d'——
122 Apropos of
125 The cheaper spread
126 Bullring cheers
128 Ocean eagle
130 Casey or Hur
131 Mex. matron



Solutions to last week's puzzles appear on page 87.

SECTOR
NO LIMITS
SECTOR
ADV 2500
CHRONOGRAPH ALARM
WATER RESIST 10 ATM

Manolo, a man who knows no limits, defies the laws of gravity.

In the sport of freeclimbing, Manolo combines his athletic training with keen instincts to challenge the laws of nature.

The man who knows no limits, wears a SECTOR.

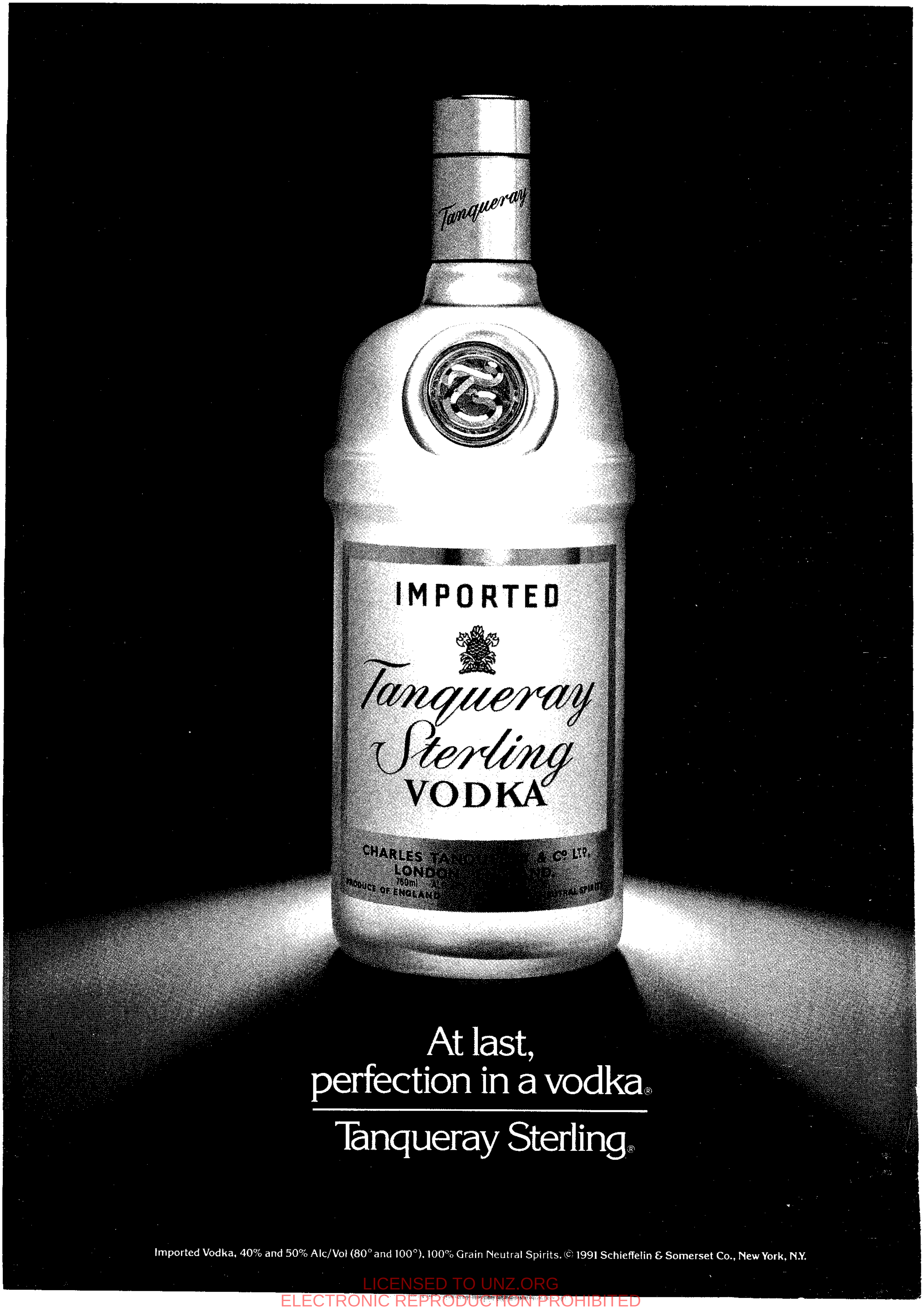
ADV 2500
CHRONO ALARM

SECTOR
SPORT WATCHES

For more information call ARTIME U.S.A. 1-800-225-1732

NEW YORK

ALEX GORDON JEWELRY (212) [illegible]-2264
FORTUNOFF (212) 758-6660
STEFANO JEWELERS (212) 869-2444


Tanqueray
IMPORTED
Tanqueray
Sterling
VODKA
CHARLES TAN
& Cº LTD.
LONDON
750ml
PRODUCE OF ENGLAND
At last,
perfection in a vodka®
Tanqueray Sterling®

Imported Vodka, 40% and 50% Alc/Vol (80° and 100°). 100% Grain Neutral Spirits. © 1991 Schieffelin & Somerset Co., New York, N.Y.